32-PAGE KNITTING & CROCHET SPECIAL*

JUNE 2025

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SEE PAGE 121

79 winter garden ideas
+ make flower art & craft

Easy Iced VoVo inspired pie!

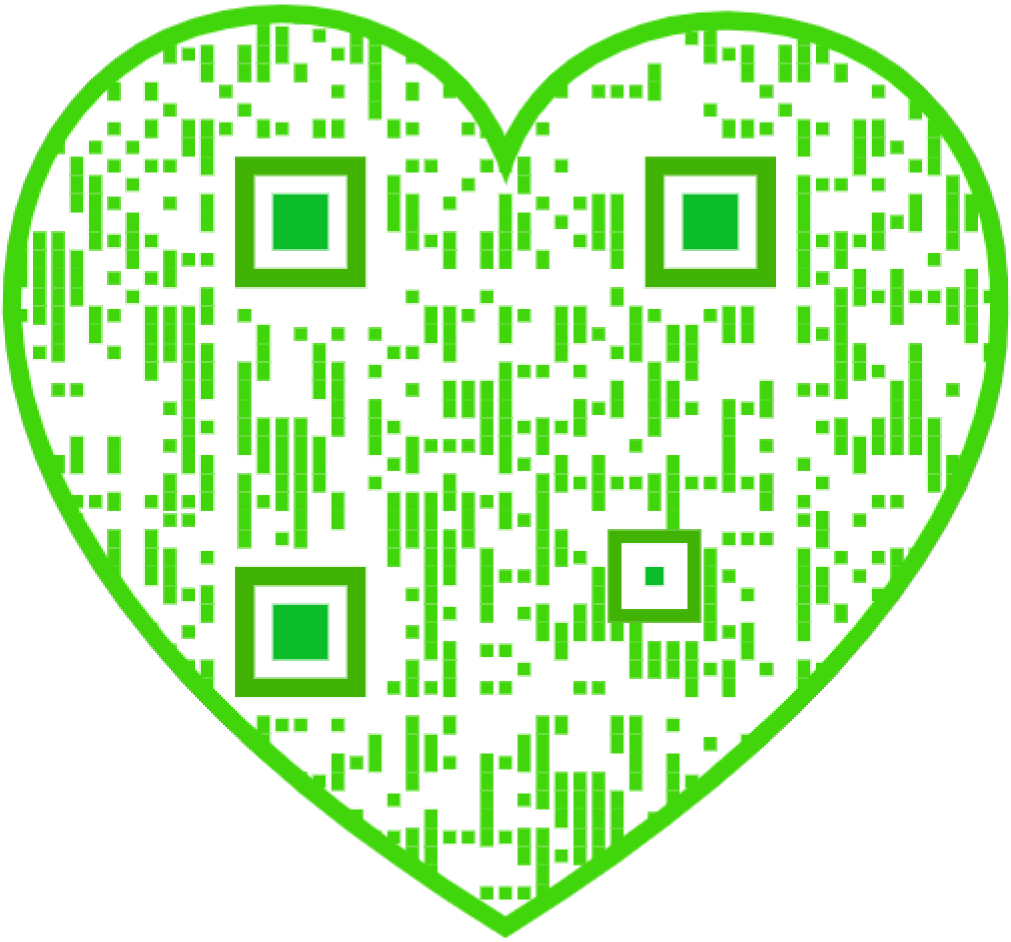
+27 SIMPLE RECIPES
From weeknight meals to stunning supper club ideas!

Talented Aussies shine in our **BHG CREATOR AWARDS**

FROM PET JUMPERS TO SOFT SCARVES
CREATE WITH COSY PATTERNS

RONNI KAHN FROM OZHARVEST
HER CREATIVE PASSION!

*SEE PAGE 165



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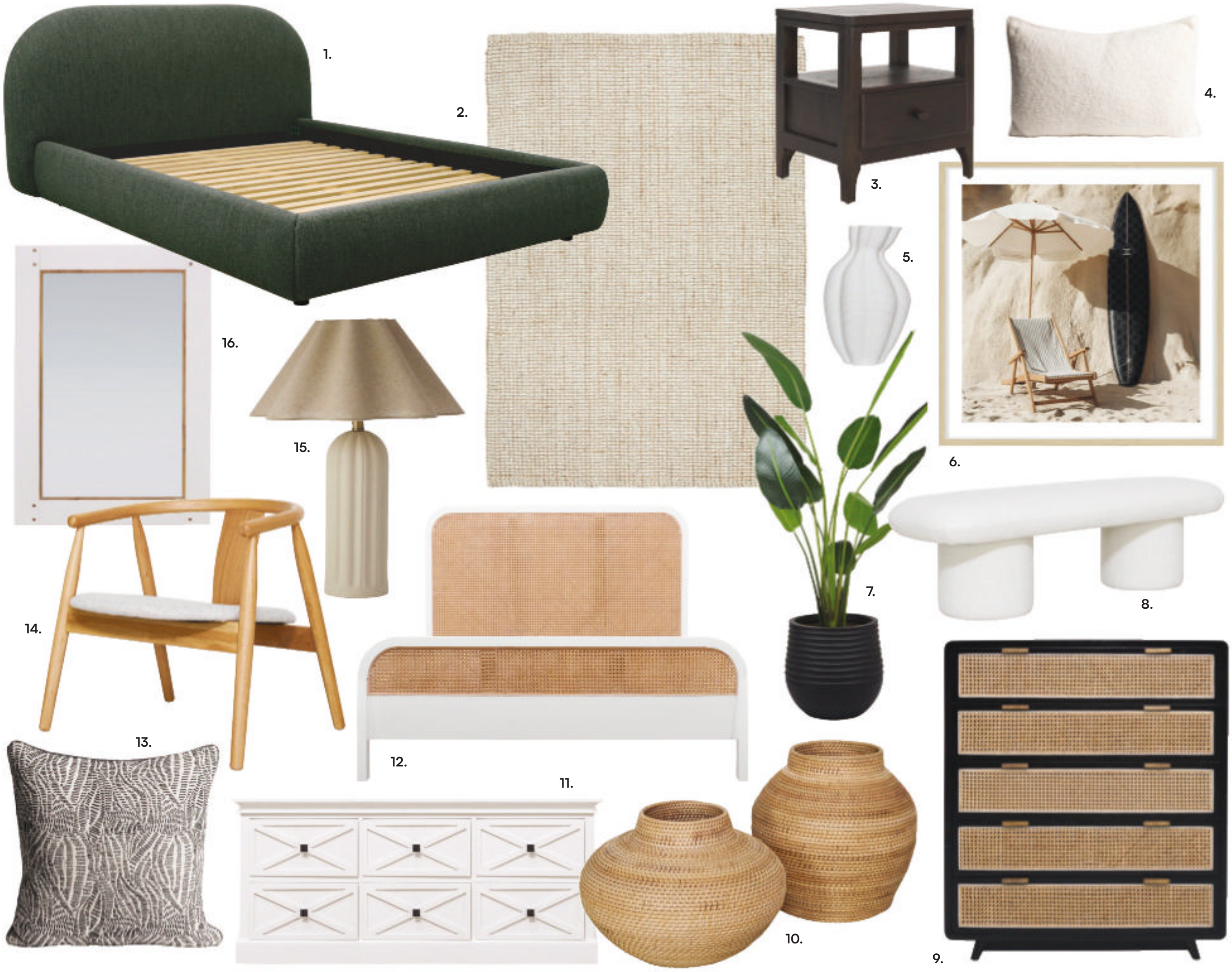

Think relaxed luxury with natural wood tones, crisp white linens, and soft layers of material. A statement rattan headboard sets the tone, paired with sleek bedside tables and warm ambient lighting. Add woven baskets at the foot of the bed for that hotel-suite touch, and finish with lush greenery to breathe life into the space. Coastal-inspired furniture pieces bring a breezy, oceanside feel. Rich materials such as plush cushions and stoneware elevate the look with a subtle touch of sophistication. This look blends comfort with effortless elegance, creating a calming escape you'll look forward to every evening.

1. Millie Bed Frame 2. Arabella Rug 3. Apollo Bedside Table 4. Kanso Cushion 5. Molly Vase Large 6. Vendee Print 7. Birds Of Paradise Planter 8. Millie Bench 9. Willow Tall Boy 10. Woven Decorative Baskets Low & High 11. Island Dresser 12. Willow Bed Frame 13. Hana Cushion 14. Relate Occasional Chair 15. Alberta Table Lamp 16. Mango Creek Mirror.

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June 2025

Creator Issue

32-PAGE KNITTING & CROCHET SPECIAL
Better Homes and Gardens
WIN your rent or mortgage paid for a year!
79 winter garden ideas
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FROM PET JUMPERS TO SOFT SCARVES
RONNI KAHN FROM OZHARVEST

ON THE COVER

21, 88, 92 **27 simple recipes** From weeknight meals to stunning supper club ideas.

28, 46 **Make flower art & craft**

38 **Better Conversation with Ronni Kahn from OzHarvest** Her secret creative passion.

60, 108, 114 **Winter garden ideas** Some plants slumber in winter, but others revel in this time of year.

88 **Easy 'Iced VoVo' inspired pie**

121 **Win your rent or mortgage paid for a year!**

140 **Talented Aussies shine in our BHG Creator Awards**

165 **32-page knitting and crochet special** From pet jumpers to soft scarves.

BE A WINNER!

121 **Win your rent or mortgage for a year!** Enter today for your chance of a payment prize up to $46,000.

155 **Tradie of the Year** Fabulous prizes for Australia's awesome tradies.

FOOD

21 **Supper club** From a crafternoon tea to a DIY pizza party, enjoy these connection-focused foodie ideas.

74 **Artistic abundance** Sunday Reed nurtured kitchen gardens and creativity. Top Aussie chefs share recipes inspired by her bounty.

88 **Slice of heaven** From concept to cover, follow BHG's senior food editor Sarah Murphy as she creates an 'Iced VoVo' inspired pie.

92 **Cooking with Colin and Clarissa** Add an extra pinch of creativity to family favourite meals, from a top-shelf steak sandwich to Malaysian chicken curry and crumbed barramundi with bush salad.

102 **Dinner for one** An easy, delicious vegetable and lentil pilaf.

104 **Better cooking**

CREATIVITY

38 **OzHarvest's Ronni Kahn on creativity and conscience** BHG's Better Conversation with charity trailblazer Ronni Kahn about her passionately creative life.

Better Homes and Gardens
TRADIE OF THE YEAR 2025
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Cover photography Tim Roberts; styling Lucy Busuttil

56 The fabric of a lifetime Lessons learnt from a country woman's 88-year crafting journey.

72 Spark creativity in everyday life Tips to reconnect with your inner creative!

140 BHG's Creator Awards Celebrate awesome Aussie innovators and passionate craftspeople.

DIY & CRAFT

28 Creative paper flower craft Use pastel photocopy paper or wallpaper leftovers for fun flowers.

46 Forever flowers Even beginners can paint a waratah or draw poppies. Sarah Hankinson shows you how.

165 Knit & crochet for everyone Hook up with our 32-page special, from vintage knits, crochet jumpers and beanies to a dog coat.

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60 Flower farming with Melissa The prettiest, most romantic field of flowers you can imagine.

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120 Better gardening

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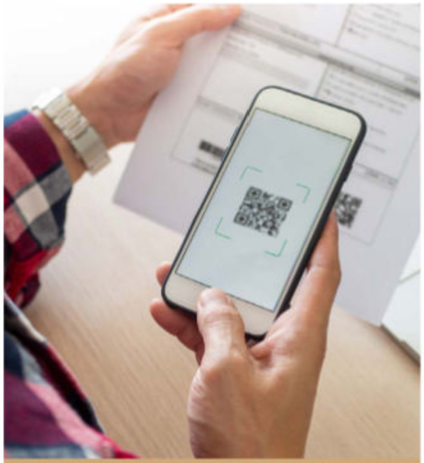

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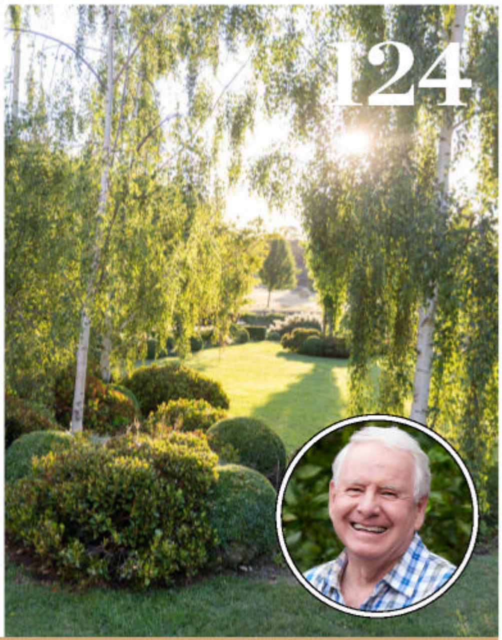
Every issue we bring you projects and recipes from the show for you to make and cook.



GARDENING

60 Melissa King visits the glorious Oxley Hill Farm Flowers, just outside Bowral in the NSW Southern Highlands. It's been Candi Berger's beautiful passion for the past five years.

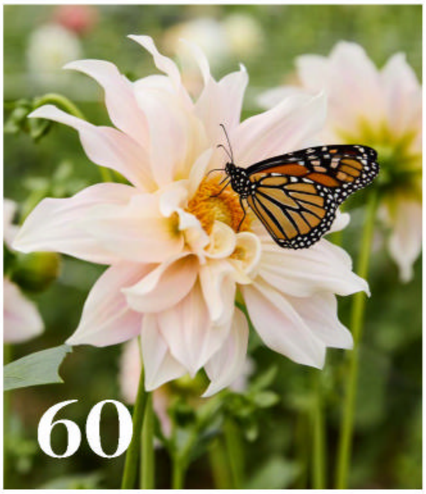
114 Charlie Albone discovers some wondrous cacti with succulent specialist Beauties of the Desert. You'll be amazed by the incredible variety of forms. Be warned – cacti collecting can be addictive!

124 Graham Ross admires the impressive Oak House garden by landscape designer Sam Crawford. Once neglected, it's now thriving and harmonious.

FOOD

92 Colin Fassnidge amps up the wow factor with easy flavour twists on a banh mi, steak sandwich and poached trout salad. Plus, there's a meatloaf Parmi to remember!

100 Clarissa Feildel expands the family meal repertoire with an easy Malaysian chicken curry, deliciously more-ish banana doughnuts and a true-blue take on crumbed barramundi.



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Cultivating *expression*

When people ask me how and why my career travelled the path it has, a piece of advice from my mum comes to mind. While it may not be an original sentiment, depending on your upbringing I'd hazard a guess that it's still a relatively uncommon one. Her advice came during my later high school years, during that weird stage when you're expected to plot out the rest of your life, even though your frontal lobes won't be fully developed for another eight years.

"Choose what you enjoy, and you'll find a way to be good at it," Mum said (or something along those lines). The gist was that joy in your work was more important than money or social standing. It was perhaps an interpretation of the famous quote: "Do what you love and never work a day in your life" (attributed to both Mark Twain and Confucius – go figure).

I'm grateful to have been born into a creative safe-space, an environment that encouraged me to explore. Which begs me to ask the question; is being creative something that stems from nature or nurture?

If you're reading this magazine, you're likely on the creative end of the spectrum yourself. Was it something that came naturally to you, that you see reflected in your biological family? Or is it something you've had to work for, something you've sought out, something you've been taught? I'd love to hear your thoughts, please write to us to share your story (p16).

As for me, I reckon it's a bit of both. One thing's for sure, there's no lack of creativity in my life today. There are plenty of unfinished projects lying around the house; from an attempt at a hand-tufted rug, to half-completed canvases. Even knitting needles are hiding somewhere gathering dust, although it might be time to brush them off with our bumper knitting special this month (p165)!

When being creative is so inherent in your job (and I definitely enjoy it, thanks, Mum!) it can sometimes be a challenge to lean into flexing your creative muscle on your 'off' days. But I still find peace pottering away in the garden or kitchen (I'll enjoy making our delicious Iced VoVo-inspired pie this month, on page 88), or sitting at my easel.

From my creative home to yours, I hope you're inspired to pick up that paintbrush, try that DIY, knit a keepsake, or learn a new skill this month.

Megan

Megan Osborne
Editor

Better Homes and Gardens TRADIE OF THE YEAR 2025 Sponsored by WITZER

When it comes to creative excellence, we can't forget our favourite Aussie tradies. It's your last chance to enter our Tradie of the Year competition! See page 155.

WE'RE LOVING

Seeing Sarah's cover recipe (p88), with her watercolour artwork and recipe development process, really brought her Iced VoVo-inspired pie to life!

ELIZABETH A. NIXON
Managing editor

I'm loving the Creator Awards (p140). It's awesome to be introduced to new creatives and to get a glimpse into their processes. It ignites my own creative spark!

NONCI NYONI
Stylist

I wrote a story to honour my grandmother's 88-year crafting journey, and as a love letter to all our readers who craft (p56). I hope it encourages you to keep creating, or just get started!

TAHNI MESANN
Digital editor

1

THE ART of
MEMORY COLLECTING
MARTINA CALVI
2

3

WIN!
your rent or mortgage paid for a year!
Turn to page 121 to go in the draw to win an amazing prize worth $46,000!

EDITOR'S PICKS TO create

ANNIE SLOAN PAINT
CHALK PAINT
Annie Sloan
8

4

NASTURTIUM
DOUBLE JEWEL
ONION
JAPANESE RED BEARD
BROCCOLI
ROMANESCO
7

6

a big moist piece of crockd
crockd
5

Foster an artistic headspace with these items, chosen to boost the right side of your brain. Make the most of more time indoors this winter and let your creativity bloom.

1. Eight-piece sable watercolour brush set from Golden Maple on Amazon, $38.97. You need the right tools to create a masterpiece! This watercolour brush set is perfect to make your mark. Turn to page 46 for tips on perfecting your floral paintings.

2. *The Art of Memory Collecting* by Martina Calvi, from Amazon, $24.99. Martina Calvi is making scrapbooking cool again, and her 450k-plus social media followers agree! These 15 projects will have you looking at your memories in a new light.

3. FujiFilm Instax Mini-Link 3 Smartphone Printer in Sage Green, $179.95, and Mini Film Sprinkle 10 Pack, $19.95. If you're anything like me, you're constantly snapping pics. From flowers on my way to work, to a funny pose my pets are doing. This mini printer connects straight to my smartphone and prints out polaroids!

4. Tulip tablecloth from Gorman, 145cm x 240cm, $129. Brighten up your breakfast with this linen technicolour tulip tablecloth. The vibrant colours, shapes and floral motifs will have you dreaming artistic designs before finishing your tea.

5. Large bags of Crockd Clay, $30 for two. For those who like to express their talents in a tactile form, turn to the meditative nature of clay. Crockd Studios was kind enough to host our recent Better Conversations episode with none other than Ronni Kahn. Turn to page 38 to see us try our hand at pots on the wheel.

6. Tamarama upholstered bed frame in Ecoya Fern from Harvey Norman, queen size, $2999. A good night's sleep goes beyond the comfy mattress and pillows you love. When your bedroom is a visual haven, it's able to bring you not just peace, but also inspiration. This padded frame will have me dreaming in a stylish sanctuary. Add Alice two-drawer bedside tables, $1499 each.

7. The Little Veggie Patch Co Heirloom Seeds from Flora & Fauna, $5 per pack. Being creative is about trying new things, so ditch the cookie-cutter veg from the supermarket and grow some unusual heirloom varieties.

8. Annie Sloan Chalk Paint, 120ml, from Amazon, $18–23. Spruce up your indoors with a little DIY project. With 19 colours to choose from, there's not much this handy chalk paint can't tackle. ■

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Scan this QR code to shop these items and find more great deals online.

Learn how to create botanical art with Sarah Hankinson's, *"Art Class: Flowers and Foliage"* on page 46.

Better Homes and Gardens.

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Contributors

Meet the creative minds shaping this issue with insights and inspo for everyone!

◀ TIM ROBERTS

Photographer

Tim Roberts is a Sydney-based photographer specialising in food and lifestyle. He's worked with several national food brands and publications, using his passion for lighting, food and the stories that come with it. Tim's photographic journey has seen him work across supermarket, restaurant, food and magazine clients, refining his eye for clever compositions and evocative colour in dishes. Enjoy his images from page 22 and on the cover.

crafternoon tea

▲ LUCY BUSUTTIL

Stylist

Lucy Busuttil has more than 15 years of experience spanning Michelin-starred kitchens, food styling and editing. Mentoring a contestant on a celebrity cooking show led to a cookbook collaboration. Now a freelance food stylist and recipe writer, Lucy combines her culinary expertise with an eye for beauty, on full display in this issue's cover. ■

BEN VELLA ▶

Photographer

Ben Vella is a Melbourne-based photographer who works on location and from his Brunswick East studio. With 19 years of experience, he's shot everything from international ad campaigns and fashion runways to the Melbourne International Flower & Garden Show (p108). Ben loves both the human element and the technical side of photography. He's looking forward to running tours that teach people how to fall in love with the craft.

earthly delights

> “CAPTURING THE MELBOURNE INTERNATIONAL FLOWER & GARDEN SHOW, WITH ITS STUNNING GARDENS AND VIBRANT CREATIVITY, WAS AN INCREDIBLE EXPERIENCE!”

BEN VELLA, PHOTOGRAPHER

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Small town inspiration

When I first moved to the Far North Queensland outback, the arrival of *Better Homes and Gardens* magazine at the roadhouse, 75 kilometres away, was always a moment to celebrate.

Over the years, your magazine has not only inspired me but also taught me invaluable lessons – like perfecting my cooking and caring for my yard.

I wanted to take a moment to express my gratitude for the role you've played in my life. To give you some context, I'm married to the sweetest man on earth, a mango farmer, and I'm a mother to five incredible children, four of whom are on the autism spectrum.

When we first moved to the farm, your magazine gave me a sense of purpose, and many mornings were spent chatting and cooking for my neighbours. We'd cook for morning tea or afternoon tea by the river with the kids, it was just something we did.

In our new chapter, we bought an old house to renovate. Are we doing it right? I have no idea, but we've made some progress. Thank you so much for all the inspiration and for being part of my journey.

– ***Sandy***

……

The perfect gift

Our family in Sydney know that I love (with a passion) reading magazines. And what is my favourite for a subscription they have sent me for the last three years?

Yes, you guessed it: *Better Homes and Gardens*! It's a fabulous gift from them for birthdays and Christmases. Each month – a gift!

Love it! Love the ideas including how to give one's home zip when you are on a budget; love the gardening ideas; love the cooking and craft; love the telly program, too.

I like the look of neutral shades and textures and I like minimalism, but my personality does not lend itself to that. I need colour in my life. *Better Homes and Gardens* gives me options and ideas to not over clutter!

– ***Liz***

……

Value for all

I thoroughly enjoyed the fantastic and insightful April 2025 edition of your magazine! I found it both inspiring and practical.

The chickpea and zucchini fritters recipe was a standout – delicious and easy to make.

The *Save Your Scraps* article motivated me to start a small vegetable patch, while *Frugal and Fabulous Foliage* encouraged me to experiment with propagation, and I'm already seeing great results.

At a time when inflation is impacting households significantly, your magazine offers excellent value, providing thoughtful, practical and sustainable ideas to help readers make the most of their resources.

Thank you for your continued dedication to producing such a high-quality publication – now I'll just keep my fingers crossed for the mortgage giveaway!

– ***Caitlin***

……

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SARAH MURPHY
Senior food editor

"I absolutely love having Sriracha sauce on an omelette for breakfast! It reminds me of having banh mi trung op la (Vietnamese omelette baguette) on holiday."

RACHEL IORFINO
Senior content producer

"The secret sauce for my homemade southern fried chicken burgers is a Sriracha sauce and mayo combo. It tastes incredible."

JADE COULL
Senior content producer

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SUPPER CLUB

Gather your friends together for a meal and turn it into a fun event with an activity, beautiful table settings and delicious recipes. From a crafternoon tea with finger sandwiches, paper flower art and cake, through to a make-your-own pizza party, these connection-focused meal ideas will have you redefining quality time. Read on to discover how!

Photography TIM ROBERTS *Styling* MICHELE CRANSTON AND NONCI NYONI *Recipe development* CLARE MAGUIRE

LITTLE SMOKED SALMON AND HERB ROSTIS
Recipe on page 26

Supper club

crafternoon tea

Enjoy handheld bites and create beautiful flower craft for this cosy afternoon moment.

ÉE DE PRESTIGE
HAMPAGNE
Sarah

SCAN ME
Scan the QR code to shop this pretty tableware or see details on p156.

TRIO OF FINGER SANDWICHES

Recipe on page 26

APPLE AND BROWN BUTTER STREUSEL CAKE
Recipe on page 26

LITTLE SMOKED SALMON AND HERB ROSTIS

Preparation time 15 mins
Cooking time 30 mins
Makes 22

500g large desiree potatoes, peeled
Sea-salt flakes and freshly ground black pepper, to season
3 green onions, finely chopped
¼ cup flat-leaf parsley, chopped
¼ cup self-raising flour
2 free-range eggs, beaten
¼ cup vegetable oil
½ cup sour cream
220g smoked salmon slices
Dill sprigs, lemon cheeks, to serve

STEP 1 Using a julienne peeler (or the coarse side of a box grater) shred the potato. Combine with ½ tsp salt in a medium bowl. Set aside 5–10 minutes, tossing occasionally. Place in a clean tea towel or Chux cloth, hold over a sink and squeeze out as much water as possible. Return potato to bowl.
STEP 2 Stir in onion, parsley and flour, until coated. Stir in egg. Season.
STEP 3 Line a tray with paper towel. Heat 1 tablespoon oil in a large frying pan on medium heat. In batches, add tablespoon-sized dollops mixture to pan and flatten slightly. Cook 3–4 minutes on each side or until golden and cooked through. Transfer to prepared tray. Repeat with remaining oil and mixture.
STEP 4 Top rostis with sour cream, salmon and dill. Season with black pepper and serve with lemon cheeks.

CURRIED EGG SANDWICHES

Preparation time 30 mins
Cooking time 10 mins
Makes 12

10 free-range eggs
2 tsp curry powder
¾ cup Japanese (Kewpie) mayonnaise
2 green onions, thinly sliced
Sea-salt flakes and freshly ground black pepper, to season
12 slices white bread
Micro herbs, to serve

STEP 1 Bring a large saucepan of water to the boil. Add eggs. Cook 10 minutes. Using a slotted spoon, transfer to a large bowl of iced water. Let eggs cool, then peel the eggs.
STEP 2 Cut eggs in half. Remove yolks and place in a medium bowl. Finely chop whites and set aside. Using a fork, mash yolks with curry powder and mayonnaise, stir until smooth. Fold in green onion and egg whites. Season.
STEP 3 Place half the bread on a clean surface. Divide egg mixture between slices, then spread right to the edges. Top with remaining bread. Trim crusts and cut in half. Serve with micro herbs.

CHICKEN WALDORF SANDWICHES

Preparation time 30 mins
Cooking time Nil
Makes 12 larger or 24 smaller triangles

¾ cup sour cream
¼ cup mayonnaise
1 Tbsp dijon mustard
1 Tbsp lemon juice
1½ Tbsp tarragon, finely chopped
3 cups shredded roast chicken
2 celery sticks, finely chopped (or 1 small apple, cored, chopped)
¼ cup toasted walnuts, finely chopped
Sea-salt flakes and freshly ground black pepper, to season
12 slices wholegrain bread, crusts removed
Softened butter, for spreading
1 cup cress or mixed microherbs

STEP 1 In a medium bowl, combine sour cream, mayonnaise, mustard, lemon juice and tarragon until smooth. Stir in chicken, celery and walnuts. Season with salt and pepper.
STEP 2 Spread bread slices with butter. Top half the slices with the chicken mixture. Spread mixture across the bread all the way to the edges.
STEP 3 Sprinkle evenly with cress or microherbs. Top with remaining bread. Cut each sandwich into triangles.

MINI REUBEN OPEN STACKS

Preparation time 20 mins
Cooking time Nil
Makes 12

¼ cup mayonnaise
2 tsp creamed horseradish
Sea-salt flakes and freshly ground black pepper, to season
3 slices dark rye bread, crusts removed, quartered
6 slices swiss cheese, quartered
12 slices (160g) pastrami
½ cup beetroot sauerkraut
12 bread and butter pickles

STEP 1 Combine mayonnaise and horseradish in a small bowl. Season. Spread dressing over the bread.
STEP 2 Place two pieces of cheese, a slice of pastrami and 2 teaspoons sauerkraut on each piece of bread. Add a pickle and secure with a cocktail stick.

APPLE AND BROWN BUTTER STREUSEL CAKE

Preparation time 30 mins
Cooking time 55 mins
Serves 6

2 medium pink lady apples, peeled, cut into 1cm pieces
1½ tsp cinnamon, plus 2 tsp extra
½ tsp mixed spice
1 Tbsp lemon juice

TIPS FOR STYLING YOUR CRAFTERNOON SPACE

1. Tableware

Pull out your finest porcelain (or your favourite vintage tea set) and set it out along with a floral themed tablecloth, placemats, napkins and a tiered cake stand to decorate your table.

2. Floral arrangements

Add layers of height to the table with a variety of colourful floral arrangements in vases or serving jugs, then add some candlesticks and coloured candles to complete the look.

3. Tea-party theme

Create a tea-cup curtain for your wall or window by suspending decorative teacups and paper flowers on ribbons.

4. Paper craft

Create a papercraft station with supplies of colourful paper, scissors and tape for your flower-making activity, which can be done as you enjoy an afternoon tea selection of sandwiches and desserts.

1 Tbsp brown sugar, plus ½ cup extra
10g unsalted butter, plus 100g extra, at room temperature
1 Tbsp finely grated lemon zest
2 free-range eggs
200g sour cream, room temperature
1 cup self-raising flour, sifted
Double cream, to serve

STREUSEL TOPPING

70g unsalted butter
½ cup plain flour
2 Tbsp rolled oats
1 ½ Tbsp brown sugar
½ tsp cinnamon
⅓ cup skinless hazelnuts, chopped

LEMON ICING

½ cup pure icing sugar, sifted
1–2 tsp lemon juice

STEP 1 Preheat oven to 180°C/160°C fan-forced. Grease and line base and sides of a 20cm springform pan with baking paper.

STEP 2 For the streusel topping, place butter in a small saucepan on medium-high heat. Cook 2–3 minutes, until it's deep golden and smells nutty. Combine remaining streusel ingredients in a bowl. Stir in cooked butter including all sediment. Transfer to a tray lined with baking paper. Chill until needed.

STEP 3 Combine apples, cinnamon, mixed spice, lemon juice and brown sugar in a bowl. Heat butter in a large frying pan on medium heat. Add apple mixture and cook, stirring occasionally, 4–5 minutes, until apples soften and liquid evaporates. Set aside.

STEP 4 Place extra butter, extra sugar and lemon zest in bowl of an electric mixer fitted with a paddle attachment. Beat on medium 1–2 minutes, until light and fluffy. Add eggs one at a time, beating well after each addition. Reduce speed to low and add sour cream. Fold in sifted flour and extra cinnamon. Place batter in prepared pan and level.

STEP 5 Evenly spoon apple mixture over batter. Crumble over streusel topping. Bake 55 minutes or until a skewer inserted comes out clean. Cool in pan for 15 minutes before transferring to a wire rack to cool completely.

STEP 6 For icing, combine icing sugar and lemon juice in a small bowl, stirring until spoonable (you may not use all the juice). Drizzle over cake and let set for 10 minutes. Serve with double cream.

Pretty paper flowers

Paper flower crafting is easy and inexpensive. Use pastel photocopy paper or wallpaper leftovers.

AZALEAS

STEP 1 Fold an A4 sheet of paper in half (vertically), then make long parallel cuts, every 5mm or so, across the crease.

STEP 2 Unfold paper then fold back on itself to open up paper 'loops'. Roll up the sheet to create the outer flower shape and secure with tape.

STEP 3 Make the Azalea centre (the stamens) by taking a 5cm strip of A4 paper and making parallel cuts along one side. Roll up and insert inside the outer shape. Secure in place with tape or glue.

ROSES

STEP 1 Fold a paper square diagonally into a triangle, then fold twice more.

STEP 2 Draw a semi-circle, then cut out, and open paper to reveal a flower shape.

STEP 3 Remove two petals, curl edges with scissors, and roll them up to form smaller petals.

STEP 4 Curl edges of remaining flower shape, then tape together. Repeat steps to make more petals.

STEP 5 Stack smaller petals inside larger ones, using double-sided tape or glue to hold them in place.

LILIES

STEP 1 Fold a paper square diagonally into a triangle.

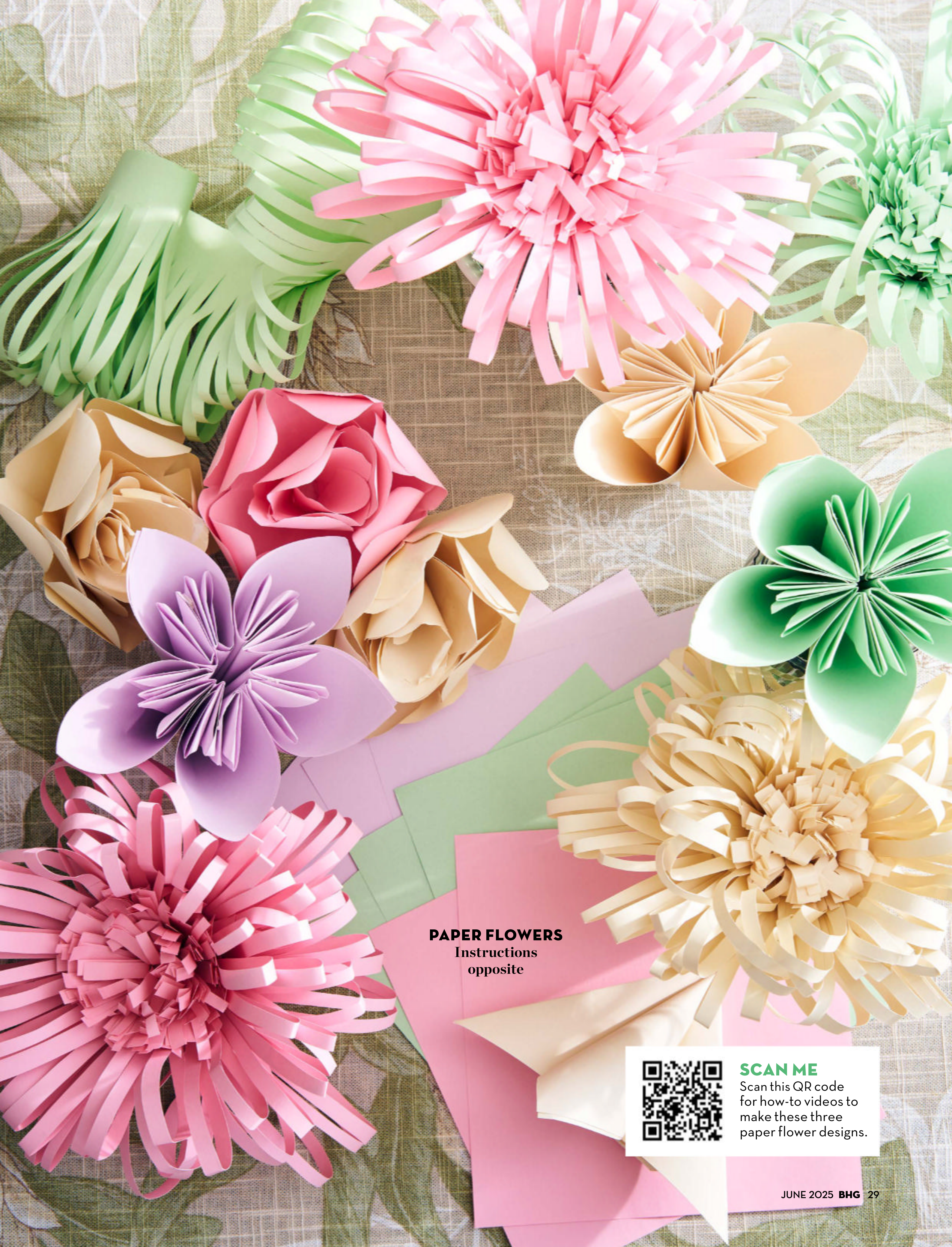
STEP 2 Fold the two corners into the centre to form a diamond.

STEP 3 Flatten each diamond so you have three kite shapes.

STEP 4 Fold down tops of outer kites to align with the main triangle.

STEP 5 Fold outer kites in half vertically (folding them inwards).

STEP 6 Curl whole shape inwards and secure inside edges with double-sided tape to form one petal. Make five petals, then join with double-sided tape to make a flower.



PAPER FLOWERS
Instructions
opposite

SCAN ME
Scan this QR code for how-to videos to make these three paper flower designs.

Menu
Margherita pizza
Barbecue Italian sausage pizza
Roasted zucchini
Sarah

Supper club

pizza party

Grab your friends and roll up your sleeves. Have guests build their own pizzas and dig in!

Scott
Jada
Marg
Barbecue Italian sausage pizza

SCAN ME
Scan the QR code to shop this informal table setting or see details on p156.

TIPS FOR STYLING YOUR PIZZA PARTY TABLE

1. Italian flair

Create the atmosphere for your at-home Italian cafe with the quintessential red-and-white check tablecloth and napkins. You can add extra touches like a chalkboard 'Specials' board and Italian flag or artwork to set the scene.

2. Menus and place cards

Create a special menu for the night of what your guests can create for their dinner and add some fun by setting out pizza-slice place cards.

3. Topping station

Label all your ingredients clearly at your 'Pizza Toppings Station' so guests know what their topping options are (and you don't have to keep repeating yourself!).

4. Potted plants

Add pots of fresh herbs to your table. As well as bringing a fragrant aroma to your pizza party, they can be added to the pizza itself. Try basil, mint, parsley or oregano.

Pine
Ricott
Pork Sausage
Pesto
Oregano

Scott
Menu
Margherita pizza
Barbecue Italian sausage pizza
Roasted zucchini ribbon, pesto, ricotta and pine nut pizza
(All with homemade pizza dough)
Radicchio and greens salad
Indulgent chocolate mousse

MARGHERITA PIZZA
Recipe on page 34

ZUCCHINI PESTO PIZZA
Recipe on page 36

OVERNIGHT PIZZA DOUGH

Preparation time 20 mins plus overnight resting time
Cooking time 10 mins
Serves 8

3 cups (750g) lukewarm water
10g yeast
8 cups (1200g) 00 or bread flour
1½ Tbsp fine sea salt
¼ cup extra virgin olive oil
Semolina flour, for dusting

STEP 1 Combine 3 cups (750ml) lukewarm water and yeast in bowl of a stand mixer fitted with a dough hook; leave for 5–10 minutes or until frothy.
STEP 2 Add 00 flour, salt and oil to yeast mixture. Mix on low speed for 1–2 minutes, until a shaggy dough forms. Increase speed to medium and mix for 4–5 minutes or until smooth and elastic.
STEP 3 Line a large oven tray with baking paper. Sprinkle evenly with semolina flour. Transfer dough to a lightly floured work surface. Divide dough into eight equal balls (about 250g each). Place on tray. Sprinkle with semolina flour. Wrap loosely with plastic wrap, completely covering the dough (having the plastic wrap loose means the dough has space to rise). Place in fridge for at least 12 hours or overnight.
STEP 4 Remove dough from fridge 1 hour before cooking. If using a pizza oven, turn on and allow to heat up to high. If using a kitchen oven, place a heavy baking tray or pizza stone inside and preheat using top and bottom elements to 240°C/220°C fan-forced.
STEP 5 On a clean work surface lightly dusted with semolina, take one dough ball, dust with semolina. Starting from the centre, use your fingers to gently press out to a rough circle (about 16cm) leaving a thicker border around the edge (this will be the crust). Pick up the dough and use your knuckles to stretch it to a large thin circle (about 26cm).
STEP 6 If using a pizza oven, lightly dust a paddle and place your dough on top. Arrange with pizza toppings, then slide into oven. Cook, turning, for 1–3 minutes or until cooked. If using a kitchen oven, place dough on a piece of baking paper and arrange toppings. Carefully remove preheated tray, then lift the baking paper and pizza onto the tray. Bake for 10 minutes or until puffed and cooked through. Repeat with remaining dough and toppings.

Pesto
Oregano

MARGHERITA PIZZA

Makes 4 pizzas

1 cup pizza sauce
2 tsp dried oregano
400g fior di latte (or firm mozzarella), torn
Fresh basil leaves, freshly ground black pepper and extra virgin olive oil, to serve

STEP 1 Leaving a 1½ cm rim, spread each pizza base with 2½ tablespoons pizza sauce. Sprinkle with a pinch of oregano. Top with a quarter of the mozzarella. Cook as per instructions (at left). To serve, sprinkle with basil and pepper. Drizzle with oil.

BBQ ITALIAN SAUSAGE PIZZA

Makes 4 pizzas

½ cup pizza sauce
½ cup barbecue sauce, plus extra to serve
4 Italian-style pork sausages, casing removed
300g fior di latte (or firm mozzarella), torn
1 small red or yellow capsicum, thinly sliced
Basil leaves, to serve

STEP 1 Combine pizza sauce and barbecue sauce in a small bowl. Place sausage meat in a medium bowl, using your hands to crumble into pieces.
STEP 2 To assemble, leaving a 1½ cm rim, spread pizza base with 2½ tablespoons barbecue sauce mixture. Top with cheese and a quarter of the capsicum and the sausage. Cook as per instructions (at left). Sprinkle with basil to serve .

Barbecue
sausage pi
Roasted zucchi
ribbon, pesto,
ricotta and pine
nut pizza
(All with homemade
pizza dough)
Radicchio and
greens salad
Indulgent
chocolate mousse
BUON

BBQ ITALIAN SAUSAGE PIZZA
Recipe opposite
RADICCHIO AND ORANGE SALAD
Recipe on page 36

ZUCCHINI PESTO PIZZA

Makes 4 pizzas

2 Tbsp extra virgin olive oil, plus extra to serve
3 zucchini, sliced into thin ribbons
Sea salt and freshly ground black pepper
1 cup smooth ricotta
1 cup pizza sauce
⅓ cup store-bought pesto
2 Tbsp toasted pine nuts
Baby rocket leaves, to serve

STEP 1 Preheat a chargrill pan on high heat. Drizzle with 1 tablespoon oil. Cook zucchini, in batches, until lightly charred, 1–2 minutes each side. Season.
STEP 2 Combine ricotta and remaining oil in a small bowl. Season to taste.
STEP 3 Leaving a 1½ cm rim, spread pizza base with 2½ tablespoons pizza sauce. Top with some zucchini. Dollop with 3–4 tablespons of ricotta and drizzle with 1 tablespoon pesto. Cook as per instructions in the dough recipe (p34). To serve, sprinkle with rocket and pine nuts. Drizzle with extra oil.

Pizza party *perfection*

• • • • • • • • • • • • • • • •

- Using fior di latte or firm mozzarella is best for pizza to avoid excess moisture.
- Set up a pizza making station, with toppings, close to the oven for people to try making their own.
- If feeding a crowd, make a few pizzas in advance and reheat as guests arrive.
- Resist the urge to overload pizzas with toppings as they won't cook as evenly.

RADICCHIO AND ORANGE SALAD

Preparation time 10 mins (plus at least 30 mins pickling)
Cooking time Nil
Serves 8

60g mixed salad leaves
½ head radicchio, leaves separated
1 cup flat-leaf parsley leaves
1 small orange, segmented
¼ cup toasted hazelnuts, roughly chopped

QUICK PICKLED SULTANAS
¼ cup golden sultanas
2 Tbsp sherry (or white wine) vinegar

HONEY DIJON DRESSING
⅓ cup extra virgin olive oil
2 Tbsp sherry (or white wine) vinegar
1 Tbsp dijon mustard
2 tsp honey
1 garlic clove crushed
Sea-salt flakes and freshly ground black pepper, to season

STEP 1 To make quick pickled sultanas, place sultanas and vinegar in a small bowl. Set aside for 30 minutes or overnight. Drain before serving.
STEP 2 To make dressing, place all ingredients in a screwtop jar and shake to combine. Season.
STEP 3 Combine salad leaves, radicchio and flat-leaf parsley in a large serving bowl, pour over dressing, then toss to combine. Sprinkle with orange segments, pickled sultanas and toasted hazelnuts.

COOK'S TIP

Radicchio has a bitter flavour, which pairs well with the pizza party to cut the richness of the cheesy pizza. If you prefer, you can leave out the radicchio and double the amount of mixed salad to 120g.

INDULGENT CHOCOLATE MOUSSE

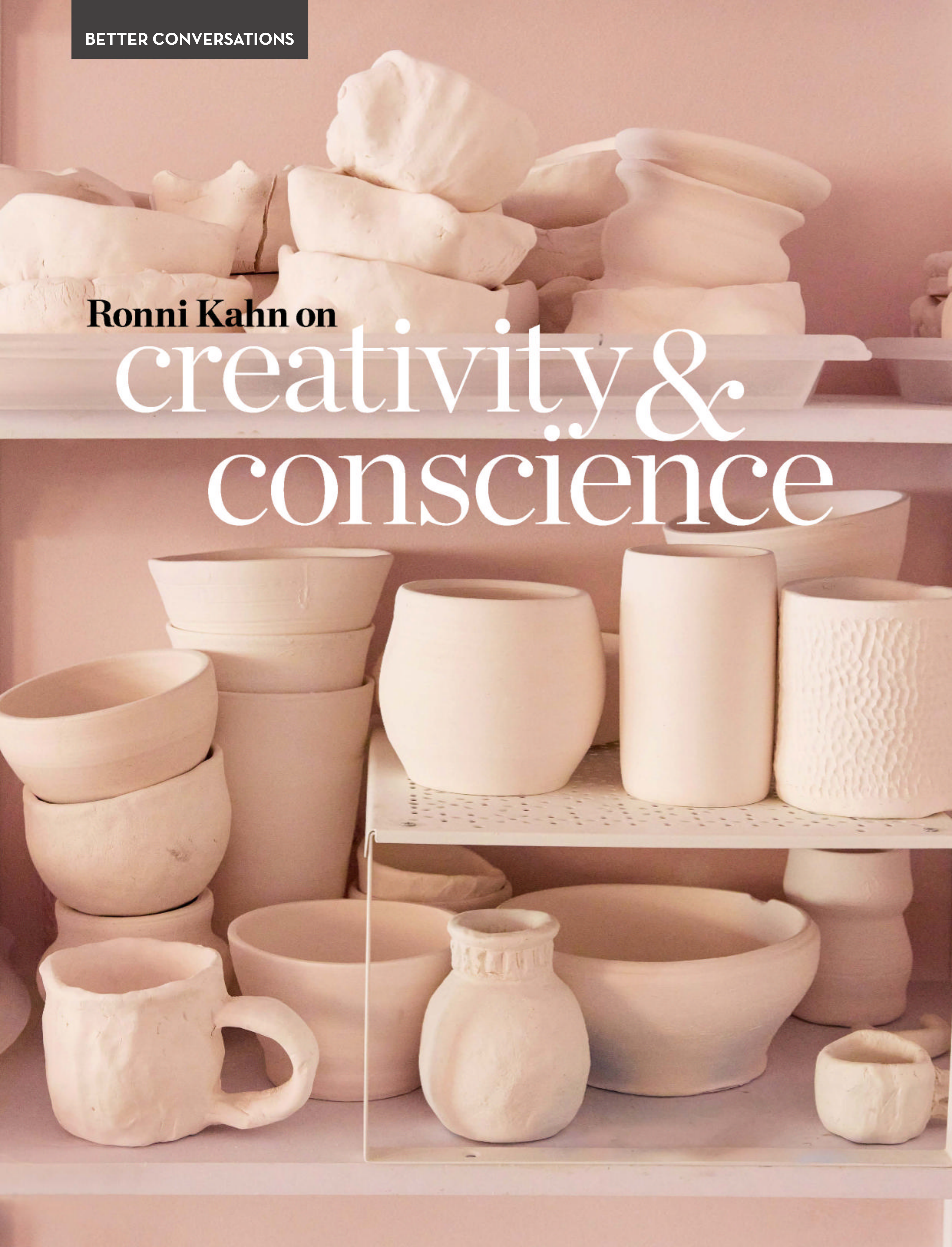
Preparation time 15 mins
Cooking time 5 mins (plus chilling)
Serves 8

3 sheets (7g) gelatine
300g 70% dark chocolate, finely chopped
200g milk chocolate, finely chopped
1½ tsp sea-salt flakes
1⅓ cups whole milk
3 cups (750ml) thickened cream, plus extra, whipped, to serve
Shaved dark chocolate, to serve

STEP 1 Rehydrate gelatine in a bowl of ice-cold water for 5 minutes. Squeeze out excess water. Place dark chocolate, milk chocolate and salt in a large bowl.
STEP 2 Heat milk in a small saucepan over medium heat until bubbles just start to appear around the edges of the pan, about 4–5 minutes. Remove from heat, then add gelatine and whisk until dissolved.
STEP 3 Pour milk mixture over chocolate in bowl. Let stand for 2 minutes, then stir until smooth. Set aside for 5 minutes to cool slightly.
STEP 4 Meanwhile, place cream in the bowl of a stand mixer fitted with a whisk attachment. Whisk on high for 1–2 minutes or until soft peaks form.
STEP 5 Using a hand whisk, whisk cream into chocolate mixture in three batches, taking care not to lose too much air.
STEP 6 Pour mixture into an 8-cup capacity serving dish. Refrigerate for at least 6 hours or overnight. Remove from fridge 10 minutes before serving.
STEP 7 Serve chocolate mousse topped with whipped cream and sprinkled with shaved chocolate. ■

INDULGENT CHOCOLATE MOUSSE
Recipe opposite

Ronni Kahn on creativity & conscience



Editor Megan Osborne speaks to a charity trailblazer, Ronni Kahn, on her passionately creative life.

Words MEGAN OSBORNE
Photography ALAN JENSEN

ON LOCATION Ronni Kahn joined BHG editor Megan Osborne at Crockd Studios in Bondi. The space was bright and welcoming, and studio manager Eliza was patient, guiding them on their ceramics journey. Find class details at **studios.crockd.com**.

Ronni Kahn AO, in our opinion, is an Aussie icon. This powerhouse, best known for setting up the food rescue charity OzHarvest, has had a huge impact in Australia since moving here in the '90s.

In 2023 alone, OzHarvest saved more than 12.7 million kilos of food from going to waste, and delivered 25 million meals to various charities to feed people in need. In total, it's provided more than 250 million meals since 2004!

As BHG editor, I wanted to find out more about what makes this intriguing person tick. We sat down, rolled up our sleeves, and revisited an old love of hers: pottery. As we worked our respective wheels, we delved into how Ronni lives and breathes an inherently creative life.

"I thought it would be like riding a bicycle, but it's not quite," Ronni says, laughing at our combined initial failures at the wheel. The last piece of pottery she remembers making is a "Wiggly, wobbly vase – much like the one I'm making right now!"

But pottery, like other creative endeavours, has taught her some valuable lessons. "It's much harder than it looks," Ronni says, "but the end result – much like anything you put an effort into – the end result is pretty likely to be phenomenal."

Born in South Africa in the 1950s, Ronni grew up surrounded by apartheid. That shaped her core understanding of human fairness and, in particular, she had an inspiring neighbour who would go on to champion equality in the country.

Ronni also had exposure at a young age to parents who were creative – one by choice, and the other by necessity. Her father was an architect, but when Ronni was just six, he was involved in a serious car accident, resulting in years restricted to hospital.

"When he did come out, his leg was damaged. But he never considered himself disabled at all," she says.

Ronni's dad continued to tackle

life with a creative lens. In his later years, he started painting, drawing and explored photography. "In a way, [his creativity] was what enabled him. He imagined himself fully. He never imagined himself broken.

"If you'd asked my mother, she'd never have said she was creative. She would have considered herself very practical. But yes, she baked: 100–250 cakes a day," says Ronni, whose mother had to reinvent herself to provide for the family after the accident.

Ronni also speaks highly of the creative talent found in her sister, her sons and grandsons. Based on this familial trend, I asked her if she feels being creative is a trait that stems from nature or nurture.

"Oh, that's an interesting one. I think that given the right environment people can develop creativity. Creativity manifests in so many different ways. Because you can never touch a single paintbrush or piece of clay, and yet be extraordinarily, amazingly creative."

At 17, Ronni moved to Israel which was a pivotal life change. In her early twenties, she and her husband lived and worked on a kibbutz (a shared community settlement). While she loved many aspects of that life, her roles in childcare and accounting left little room for creativity.

Later, she joined her sister in floristry, eventually transforming that path into a bold, innovative event design business after moving to Australia in 1998.

It was during this time – designing colourful and fantastical events – that she began to notice the food waste inherent in the hospitality sector. She began to tackle this challenge; from initially donating leftover food from events she designed, to seeking grants, and building the charitable juggernaut that is OzHarvest today.

When I ask her how creativity manifests in her life now, she replies: "I think I'm creative every day, from the time that I wake up until the time that I go to bed. That's because I get

> “IT’S HARDER THAN IT LOOKS, BUT THE END RESULT – MUCH LIKE ANYTHING YOU PUT AN EFFORT INTO – IS PRETTY LIKELY TO BE PHENOMENAL.”

RONNI KAHN

alypse
new zealan
antarctica

to have extraordinary conversations. I get to build programs. I get to envisage and dream. I have this crazy new title at OzHarvest called Visionary in Residence. So just having to envisage stuff!"

From making jewellery to spending time in her garden, Ronni also feels her creativity is stimulated when swimming, walking, meditating or engaging in her charity work. But there's one area where she struggles. "I can't even sing in tune," she exclaims. "I love to listen. I even enjoy singing along – as long as nobody's listening!"

I ask her advice for someone who may feel they're not very creative, but has a desire to be more so.

"I'd say try things," says Ronni. "You've got to give it a bash. Everybody in their way can be creative.

"Check into your childhood because until we're a certain age, maybe four or five (when people start putting limitations on us), we have unbridled passion without fear. And what happens is the more we start saying 'no', or 'be careful' or 'stop doing that', we start boxing ourselves in, until we are adults who have lost our capacity to think creatively or to play.

"So, the best way to tap into your creativity is think about what you loved doing when you were a child."

"Ronni," I ask. "Any final thoughts on creativity?"

"It's incredibly enriching and empowering. While this clay has got the better of me today, I honestly feel inspired to come back... Another thing that's really important in creativity is optimism. You have to not give up right in the beginning.

"I'm going to master this. I'm going to," she says. "I'm going to send you a bowl one of these days and you're going to say, 'wow'!" ■

WATCH NOW
Scan to discover the full video conversation with Ronni Kahn as we create pottery together.

Forever *flowers*

Sarah Hankinson's book *Art Class: Flowers and Foliage* is a beginner's guide to creating contemporary botanical art for anyone who loves flowers.

Photography BECCA CRAWFORD, MICHAEL JAMES, SARAH HANKINSON

The plants in our gardens and indoor vases are each unique works of art, but they can be ephemeral. Botanical art has a long history of recording our favourite blooms in perpetuity, and even the advances in photography have not displaced its potency.

Sarah Hankinson is a Melbourne-based artist and illustrator with more than 15 years' experience in commercial illustration. Her clients have included Prada, Cartier, Cadbury, Harrods, *Vogue* magazine and Tourism Australia.

Sarah runs workshops and classes for all skill levels, and her latest book, *Art Class: Flowers and Foliage*, offers up easy steps to help give your floral artworks a contemporary edge.

It's a simple introduction that makes the beloved style of botanical art accessible to all. Through exploring colour, light and space, Sarah guides the budding artist on how the beauty of flora can be contained within the strokes of a brush, pastel or pencil.

Fantastic warm-up exercises include:

- Doing a drawing with your non-dominant hand.
- Blind contour exercise to test hand-eye coordination.
- Drawing a flower upside down to practise observational skills (drawing what you see rather than your perceived idea).

Art Class: Flowers and Foliage focuses on appreciating nature and making time to play. Its projects include working with different media, such as watercolour, pastel, pencil and ink, and uses a range of popular flowers as inspiration.

With step-by-step imagery, photographs and diagrams to guide you, you'll be portraying bouquets to last a lifetime.

Read on for artistic guides to simple watercolours and sketches.

Waratah

Materials

- Watercolour paper, A4, your choice of texture
- Watercolours
- Round brush, size 12

The waratah is a much-loved native Australian flower. The common name comes from 'warada', the Dharug word for waratah. The botanical name is *Telopea speciosissima* and comes from the Greek word 'telopos', meaning 'seen from afar', in reference to the distinctive flower head that is recognisable from a distance.

This project uses a wet-on-wet technique. Play with adding more colour to the paint after you have applied it, experimenting with how the colours interact while still wet. Experiment with the pressure you put on the brush, from using the point for a fine line to pressing down for a much thicker line.

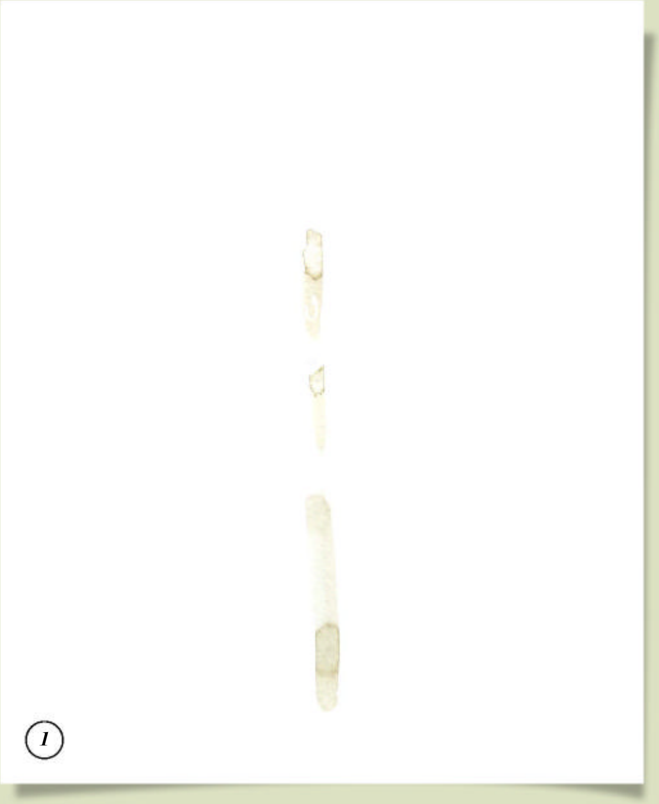
Steps to painting a waratah

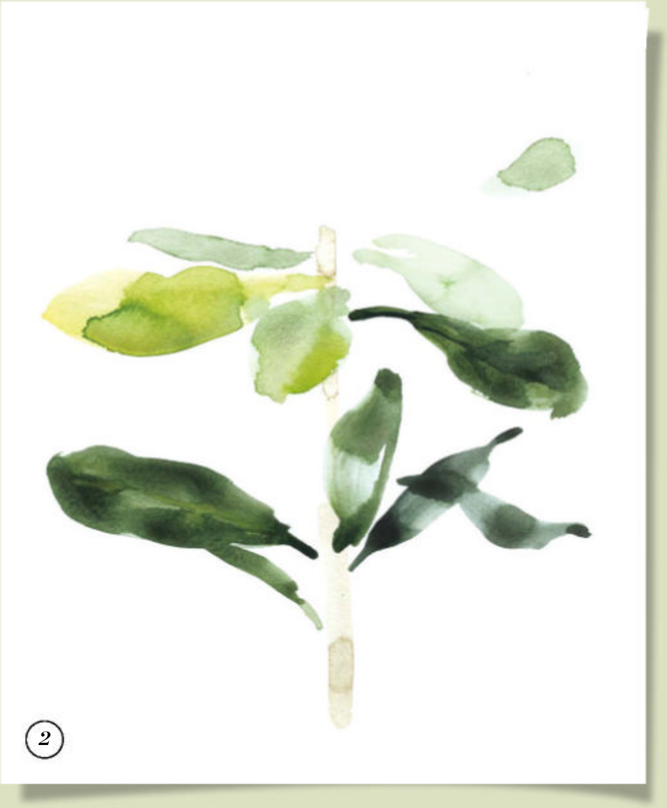
1 Use a watered-down sienna brown to lightly paint the straight line of the stem. Leave a gap wherever a leaf will join the stem.

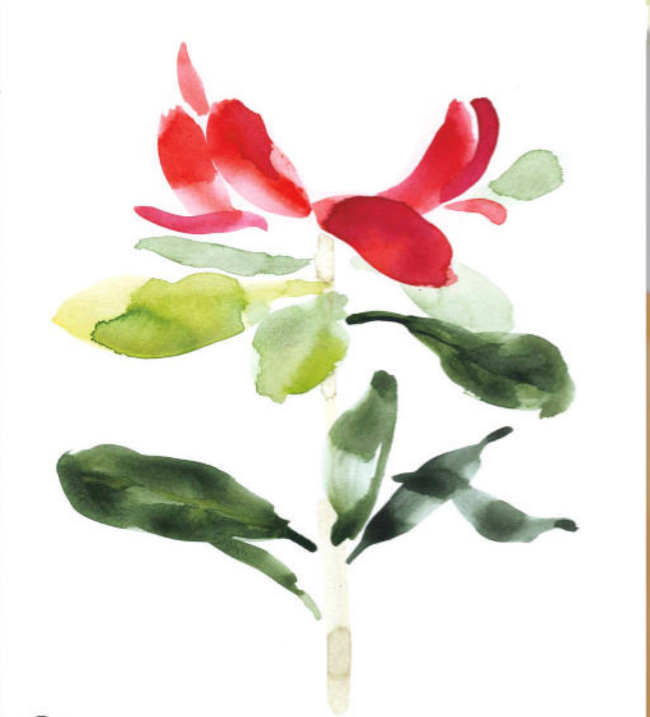
2 Use a mid-green to paint the leaves. Don't worry about accuracy but try to capture their dynamic gestures. While the leaves are still wet, add a darker green and yellow to create a variation of tones bleeding together.

3 With a mix of red colours, ranging from pink to orange-based tones, paint the bracts gesturally, starting at the bottom and extending upwards while tapering away to the points. When painting the bracts, ensure you have picked up enough paint on your brush to make your strokes bold and vibrant.

4 Using the tip of the brush, paint in the flower buds in a pyramid configuration, noting how they become more circular in shape as they near the top.







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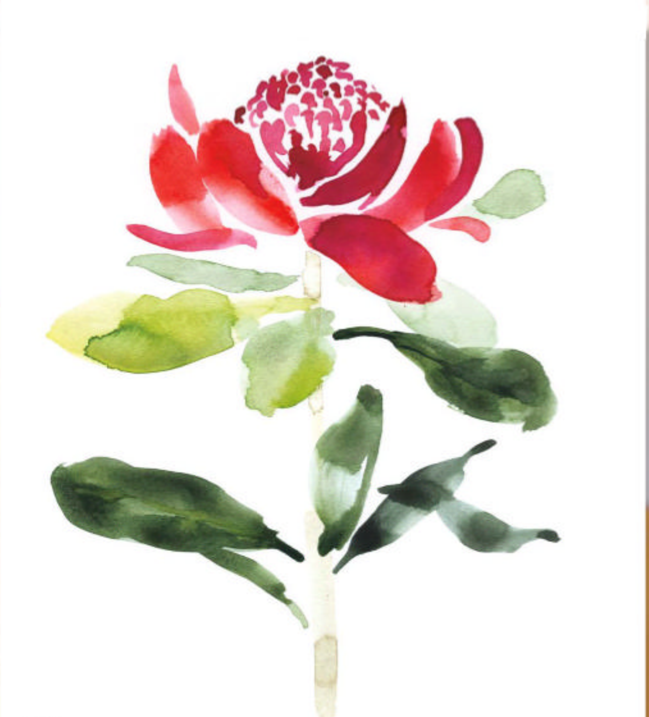


4

Poppy

Poppies are vibrant and showy, and their petals have a delicate, paper-like texture. This arrangement features Iceland poppies in a mix of luminous warm tones.

Have a play with coloured pencils before you begin. Experiment with getting more intense tones by applying pressure, and lighter tones by using pencils more softly.

Depending on the consistency of your pencils, you may be able to layer colour over colour to blend or, using a softer touch, blend tones together lightly.

Note how colour radiates from the centres of the flowers and apply your marks to achieve the same effect.

Materials

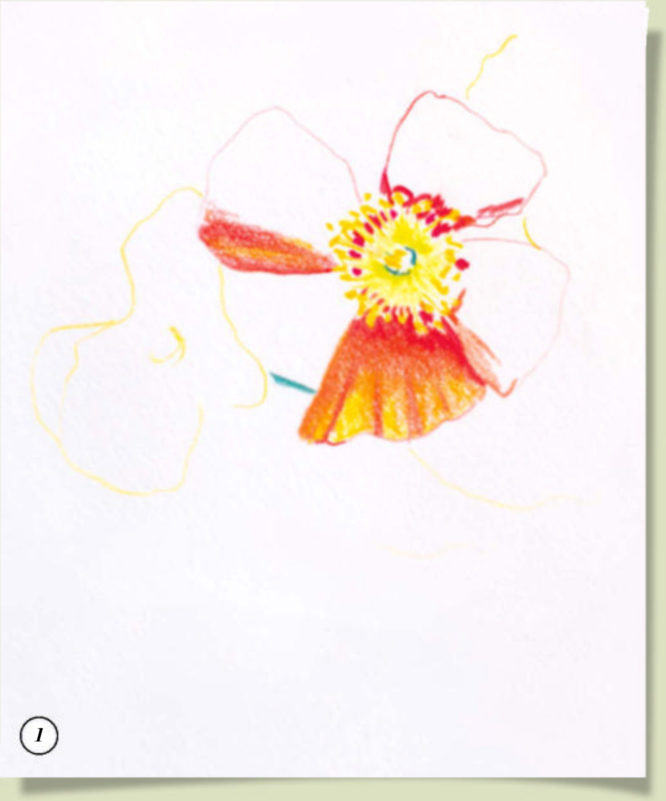
- Smooth watercolour paper, A3
- Coloured pencils
- Eraser

Steps to drawing poppies

1 Use a light-toned pencil to softly draw outlines, mapping out the arrangement. Concentrate on proportions and allowing for negative space. Look at the overall shape and form, and how the poppies' shapes interact with each other.

2 Focusing on one poppy at a time, first work on the centre of the flower head, which has a prominent cluster of stamens surrounding the round seed pod. Observe the intricate details on the pod and draw the base in a dark green with a yellow, star-shaped tip. Shade the stamens using green, softly blending through to yellow, and then add darker orange-based yellow to represent the tips of the stamens. Softly colour the petals, leaving areas of highlights blank.

3 Observe the colour nuances and variations in the reference image and gradually build up depth by adding more pressure when shading. Observe the bowl-like shape of the poppy and note how



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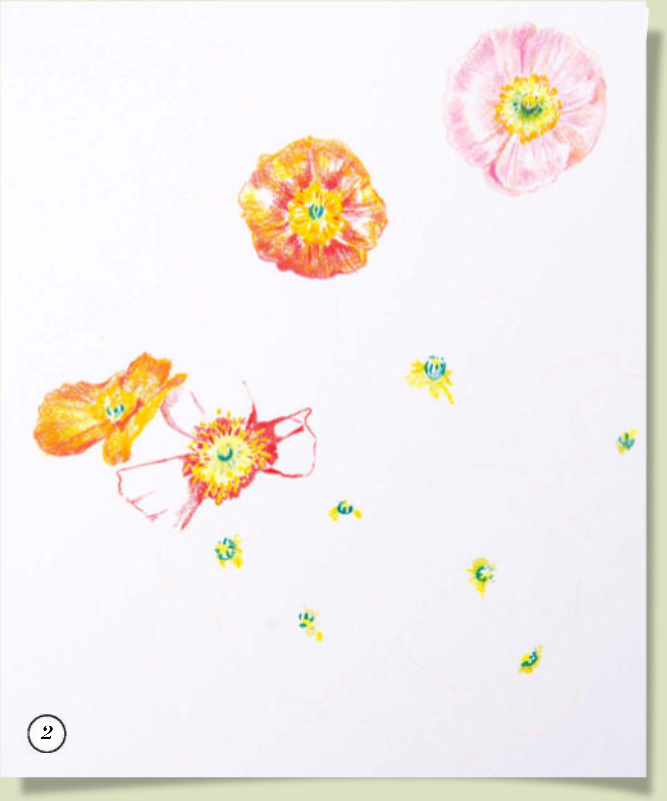

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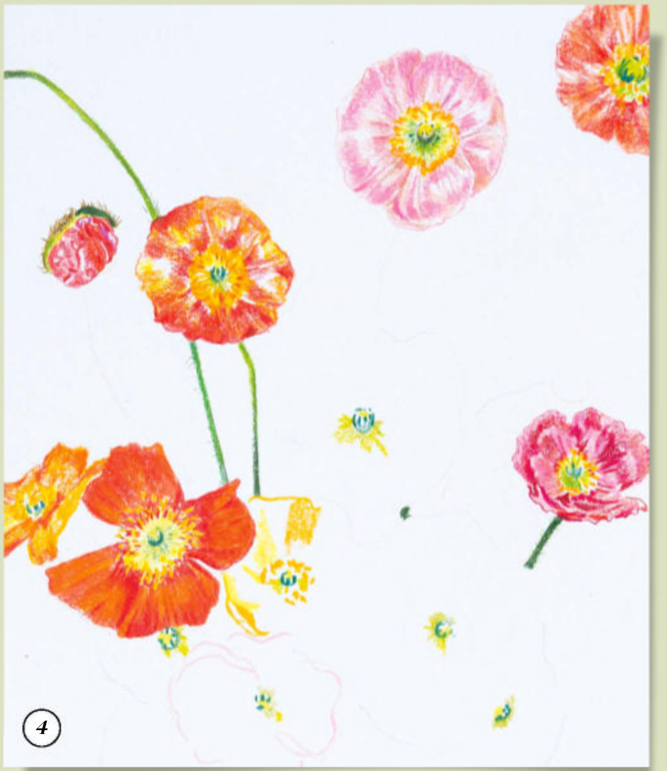
Use an eraser to lighten any areas of highlights in the vase and petals. This project takes time, so give yourself breaks throughout.

> “ENGAGING WITH NATURE THROUGH ART CAN BE DEEPLY THERAPEUTIC.”
>
> **SARAH HANKINSON, ARTIST**

> “FLOWERS ALL HAVE THEIR OWN HISTORIES AND UNIQUE MEANINGS.”
>
> **SARAH HANKINSON, ARTIST**



the petals are generally darker in the centre and at the edges. Notice the subtle ruffled texture of the petals and add shading to replicate this distinct quality.

4 When you have finished all the open poppies, draw in the buds. Use a fading tone, from light-to-dark, to create the idea of three-dimensional form.

5 Mark in the wobbly lines of the stems in an olive green, noting how they become darker where they meet the flowers. Add details to give the impression of the fine hairs on the stems.

6 Draw the vase, using more pressure on the right-hand side to indicate its form. Use various greys to fill the body of the vase loosely, observing the areas of shadow, and for an indication of the shadow of the vase on the table. ■

SCAN ME

Scan this QR code to buy *Art Class – Flowers and Foliage: Creating Contemporary Botanical Art* by Sarah Hankinson, (Thames and Hudson, $39.99).

ART CLASS
Flowers and Foliage:
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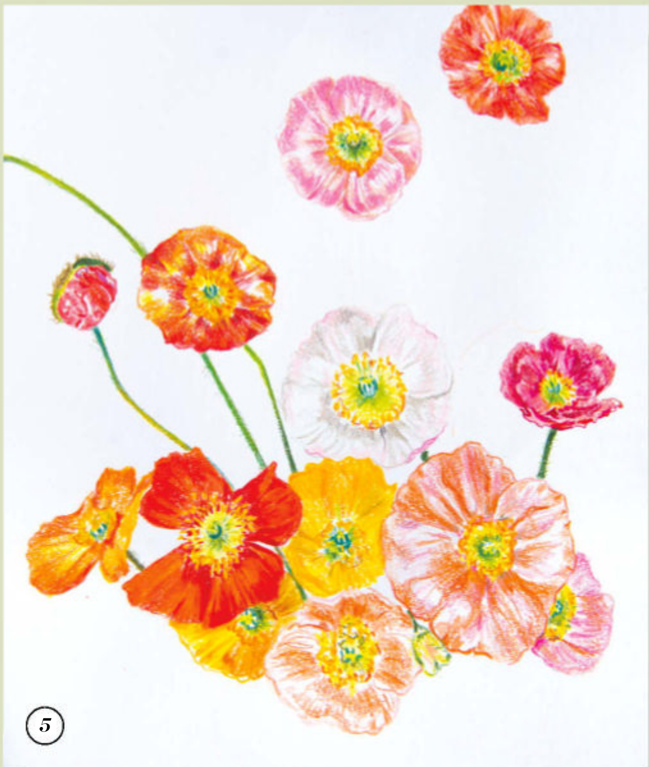

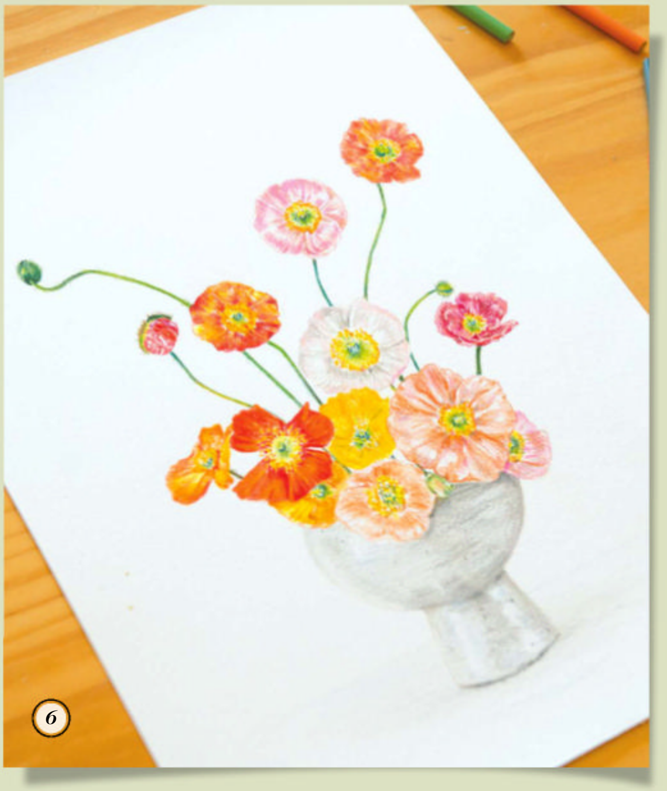

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The fabric of a LIFETIME

Lessons of simplicity, creativity and perseverance learnt from my grandmother's 88-year crafting journey. *Words* TAHNI MESANN

There's a giant melon in the front room when I arrive at Reta Beattie's house in Crookwell, NSW. Neighbours and old friends often drop off things like this – garden curiosities – at Reta's front door. They know that if anyone can do something with them, she can.

"I'm going to cut that up and make pickles with it," she tells me as I follow her into the kitchen. It's 11.30am, lunch is on, and the table is already set. I tell her she shouldn't have gone to any trouble, but she just smiles and says, "I've made you some cream puffs, too, because I know you like those."

She's in her element today because I told her I was coming. Normally, I turn up unannounced because I know she'll do exactly this: make a fuss.

On the kitchen bench, choux pastries (waiting to be filled with whipped cream) sit on a wire rack. Next to those are a cluster of ice-cream containers, each filled to the brim with cherry tomatoes.

"We picked all of these from the garden and now I have to do something with them," she tells me. Pickling jars, washed and dried, are stacked ready by the sink.

As I describe this scene, you could be forgiven for thinking I'm here to profile the latest social media lifestyle influencer, or that I've landed in a scene straight out of *With Love, Meghan*. But no, this is just an ordinary Saturday at my grandma's house. At age 94, this is her 88th year exhibiting at agricultural shows, with entries spanning needlework and fancywork, knitting, preserves and baking, cake decorating and gardening. Her eyesight isn't what it used to be, so this also marks her final year as a show steward.

"I'm handing over the reins to the young ones," she says.

This issue of BHG is dedicated to creators, so it seemed fitting to 'make a fuss' over my grandmother's milestone by asking her to reflect on the lessons she's learned over a lifetime of crafting.

Knitting

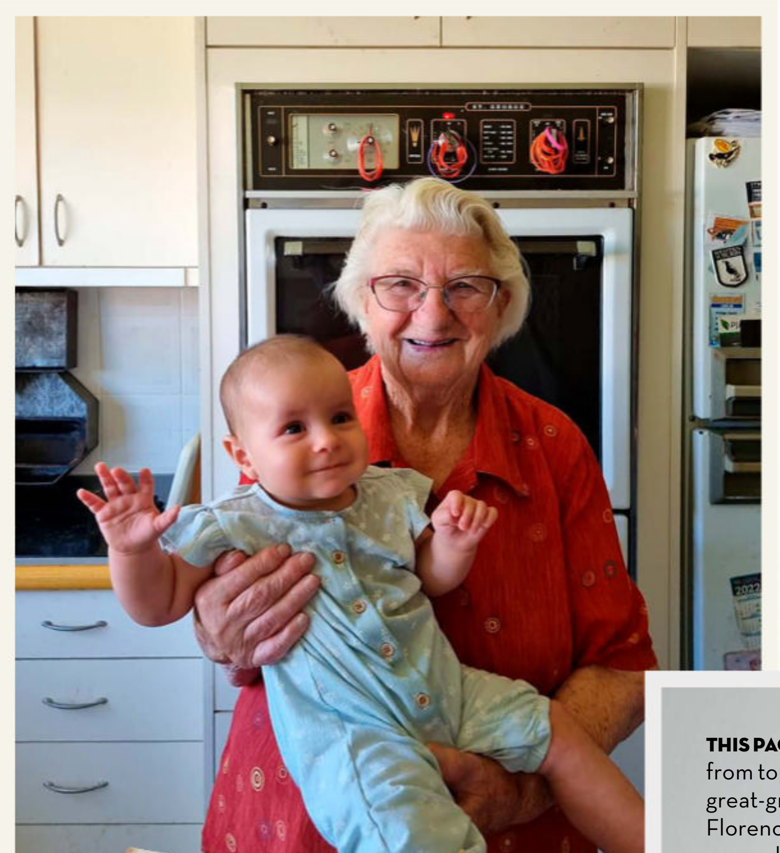
Lesson learned: Start simple.

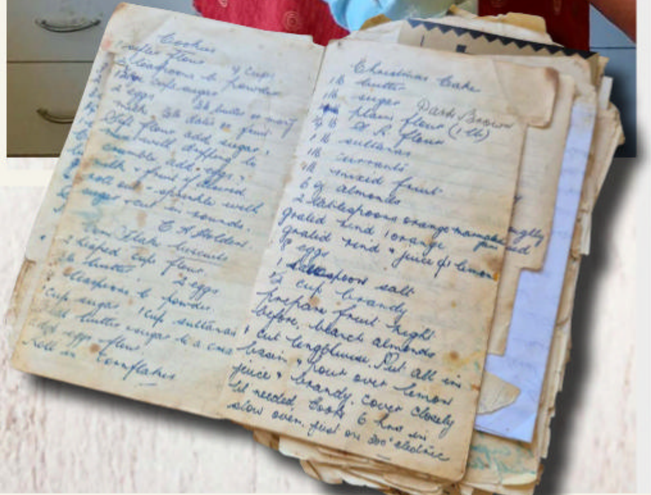
The first time my grandmother submitted an entry to a show was in 1937. She was aged six. "I entered a knitted face washer," she tells me. She won first prize and that was it, "I got interested, and I just kept going."

In those days, there was no electricity, and knitting and sewing were done at night by kerosene lamp.

A decade later, at 16 years old, she made what remains her proudest creation, a knitted doll. "It had a knitted dress and a knitted coat, the whole thing, even the bonnet was knitted. I had no pattern; it was very intricate, and I used fine wool and fine needles. It was also padded, so I had to really concentrate."

Her advice for anyone taking up knitting? Start simple and build on your skills gradually. "You can't do



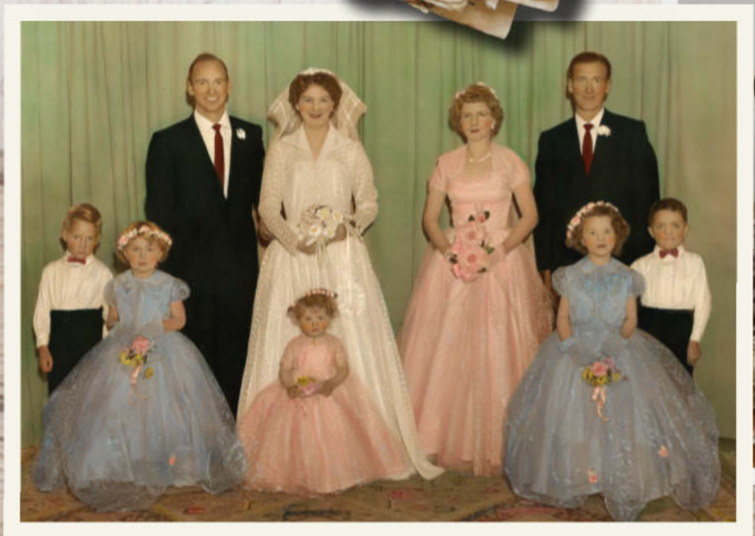


Cookies
[illegible] flour 4 cups
2 teaspoons b. powder
[illegible] cup sugar
2 eggs ½ lb butter or marg
milk [illegible] dates or fruit
Sift flour add sugar,
rub in with dripping to
crumble add eggs,
milk & fruit if desired
roll out - sprinkle with
sugar & cut in rounds.
E. A. Holden.

Corn Flake biscuits
2 heaped cups flour
½ lb butter 2 eggs
2 teaspoons b. powder
1 cup sugar 1 cup sultanas
Beat butter sugar to a cream
add eggs flour
Roll in cornflakes

Christmas Cake
1 lb butter
1 lb sugar Dark Brown
[illegible] plain flour (1 lb)
½ lb S. R. flour
1 lb sultanas
1 lb currants
1 lb mixed fruit
6 oz almonds
2 tablespoons orange marmalade roughly
grated rind 1 orange [illegible]
grated rind & juice of lemon
8 eggs
1 teaspoon salt
½ cup brandy
Prepare fruit night
before, blanch almonds
& cut lengthwise. Put all in
basin, pour over lemon
juice & brandy. cover closely
till needed. Cook 6 hrs in
slow oven. put on 300° electric

THIS PAGE (clockwise from top left) Reta holds great-granddaughter Florence in front of the oven where all her cakes are baked; Reta and the author, holding Florence; an old Singer spinning wheel in Reta's living room; Reta (in a pink dress) made her sister Wilma's wedding gown, as well as the flower girls' dresses; Reta has recorded her favourite recipes in this handwritten notebook for decades.



something like a Fair Isle pattern to start with, because you'll have no idea. Learn plain knitting first, then plain and purl, then patterns and go from there."

Sewing

Lesson learned: Creative reuse

While most women of my grandmother's generation learned to sew, my grandmother was known for her fancywork, embroidery, smocking, tailor's arrows on pleats and things like that. Sewing was a skill that kept the entire family clothed and allowed her to take one item of clothing and repurpose it into something completely different.

She gets up to retrieve a photo of her husband, Bob, and eldest daughters, Laurel and Jeanie, as kids in the 1960s. "I made the lot. Everything except Bob's underpants, singlet and boots!"

In the photo, Bob's wearing a beret (the headwear of choice for truck drivers at the time). She made that, without a pattern, using two dinner plates for guidance. It was made with fabric taken from the backs of old trousers. "Men from the railway would give me their old trousers. The knees would be worn but the backs were really good, and the serge fabric (a type of twill) was very good quality." The rest of the fabric was turned into jackets for the kids.

My grandmother really, really wanted an electric Singer sewing machine, but they were expensive. "Bob said, 'You can't have one unless you're going to use it'. And I was determined I was going to use it," she explains.

Baking

Lesson learned: From master to mentor

Fruitcake can be polarising, but one thing is certain – it requires exceptional skill and patience to perfect. That's why it's often the pinnacle of baking competitions.

For over 60 years, my grandmother has been refining her fruitcake recipe. In 2018, her cake progressed to The Sydney Royal Easter Show, where it won third prize. Her boiled fruitcake recipe was also published in the December 2022 issue of *The Australian Women's Weekly*.

She's not worried she hasn't yet won first place at Sydney, but she tells me, eyes twinkling, that a friend recently won first in the state at CWA's *The Land* Cookery competition – using a boiled fruitcake recipe she developed.

She relishes passing on her knowledge and "letting others have a go", especially since she learned much of what she knows the hard way, without access to formal classes.

Judging at shows, teaching cooking classes and speaking at cake decorating seminars have allowed her to pass on tips and advice to a new generation of crafters, and to remain deeply woven into the fabric of her community.

Cake decorating

Lesson learned: The joy of perseverance

Cake decorating was the first craft my grandmother embraced purely for the sheer joy of it.

"I used to look through the glass at displays of decorated cakes and think, 'I'd love to decorate like that'. So, I taught myself. I simply borrowed books, read them, and picked flowers from the garden, trying to recreate them in icing," she says.

She started simply enough, with kids' novelty cakes – "I'd do a Humpty Dumpty or something like that" – while she continued to practise complicated roses, flowers, latticework and lace. Sometimes she'd stay up until 3am working the icing. After years of trial and error, she progressed to making wedding cakes and would often have three, each with three tiers, in progress at the same time.

Earlier this year, my grandmother was asked to make a cake for a couple celebrating their 60th wedding anniversary. They wanted a replica of the cake she had made for their wedding all those years ago.

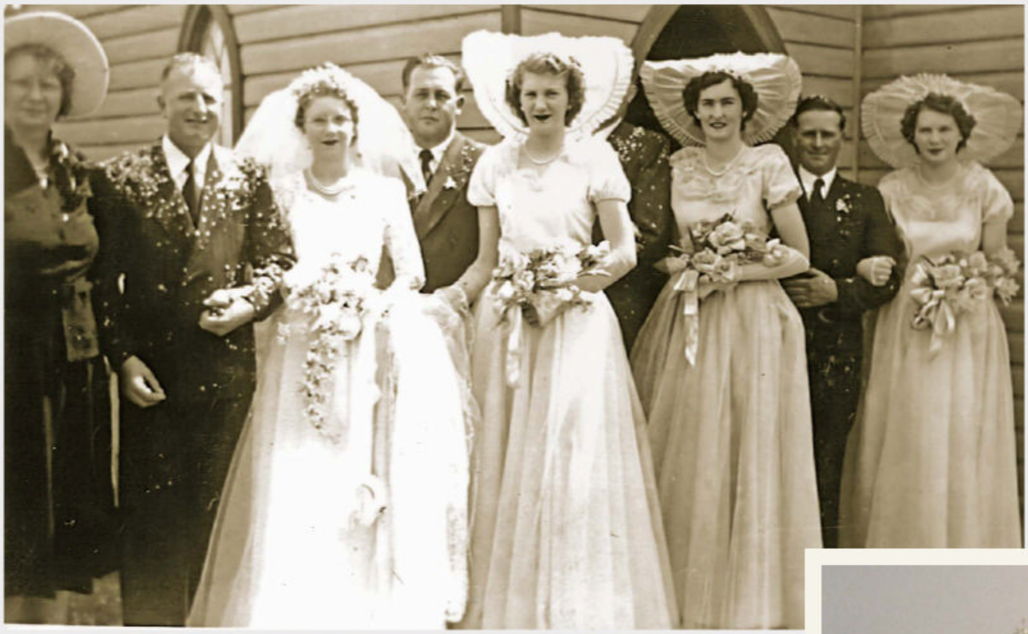
"I get the most joy and happiness when people come in and see the cake and just go; 'Oh!'"

Despite her many achievements, my grandmother doesn't think she's particularly special. "I just thought this is what everybody did," she says.

In an age when we simply click online to have an entire outfit sent to our door or type a prompt into AI to generate a piece of art, I often wonder how important the handmade, the personal and the homemade will become.

I ask her whether she's glad she devoted time to honing these skills, and her answer is immediate, "Oh yes, I always thought – I'm learning more and I'm getting better at it."

Background photography Adobe Stock, Canva



THIS PAGE (clockwise from left) Bob and Reta on their wedding day. Reta made the hats for her bridesmaids. Her wedding dress was made by a cousin; a two-tiered wedding cake that Reta made for the author's parents in 1993; ice-cream containers filled with cherry tomatoes picked from Reta's garden that will be turned into relish; purple anemones flank the garden path that leads to Reta's vegie patch and chook pen. ■

> "I ALWAYS THOUGHT – I'M LEARNING MORE AND I'M GETTING BETTER AT IT."
>
> RETA BEATTIE

MELISSA KING
Join me as I visit this amazing flower farm on *BHG* TV, Friday, May 9, at 7pm on Channel 7.
(Apologies, may be subject to change.)
For more garden tips go to **BHG.COM.AU**

SEEN ON BHG TV FRIDAYS 7.00

Flower farming

WITH MELISSA

What was a muddy cow paddock in 2020, is today the prettiest, most romantic field of flowers you can imagine.

Words JENNY DILLON *Photography* ALAN JENSEN

Laid out like an expansive garden with flowers always in bloom, the boutique Oxley Hill Farm Flowers is a meander through the seductive charms of nature. It was created over the past five years by Candice Berger just outside Bowral, in the NSW Southern Highlands. This masterpiece is the realisation of her lifetime obsession with flowers. Instead of adopting the traditional growing practices of big commercial enterprises, where flowers are grown in long plastic tunnels or under cover, everything is laid out so that the beauty and artistry of the blooms are there for all to see.

About the gardener

Candice 'Candi' Berger's childhood was steeped in a passion for flowers, encouraged by her mother's love for them. She went on to study Fine Arts and completed a Master's degree. "I didn't realise until later that I was

> “GARDENING IS SO SATISFYING. YOU CAN BRING THE FLOWERS INSIDE OR SHARE THEM. IT'S SPREADING JOY!”
>
> CANDICE BURGER, FLOWER FARMER

LEFT Candi and Melissa stroll through the 1.6-hectare flower farm, where flowers spill over the wide paths. It was designed by renowned landscape designer Paul Bangay and is arranged in quadrants, giving easy access to the different flower beds. **ABOVE** Amaranths are among the more unusual flowers Candi grows for the cut-flower industry. Here they dangle from an urn placed under fading grape foliage.

Dahlias are always in demand because of their long blooming time, vibrant colours and myriad shapes, especially the stunning ‘Atlantic Jewel’ (top right), with its bicolour flowers that can grow up to 15cm across. The pom-pom flowers of gomphrena and globe amaranth (below) are popular cut flowers for summer. And the more you cut, the more they bloom!

The pale pink blooms of Delbard’s fragrant ‘La Vie En Rose’ (bottom left), with their darker pink stripes, are a stand-out in any garden or cut for an indoor vase. Petunias (left) are annuals, but they pack a punch during their short lives, filling a garden bed or a vase from spring through to autumn with their vibrant colours.

You don't need a greenhouse for raising seeds and seedlings, Candi says a sunny windowsill also does the trick.

GARDENING IS A SCIENCE AS WELL AS AN ART

"WHEN RIGHT, THE TWO COME TOGETHER BEAUTIFULLY"

CANDI BURGER, FLOWER FARMER

always painting flowers," she says.

Establishing a flower farm was a natural extension of Candi's interests and talents. She chose Bowral because cool-climate flowers grow so well there, and it was close to Sydney where many of her florist clients were.

By growing her flowers in the open, she gets to experience the seasonal nature of plants, and also to try out various plant combinations. This means layering her plants "like lasagna" to use every bit of the soil. She does so by mixing perennials with colourful annuals. After the daffodils have died down in spring, up pop gomphrena and zinnias. Roses grow among carpets of petunias and low-growing geraniums. "Be brave and have fun in the garden," she says.

The original farm had tall stands of pine trees and Leighton Green cypress to protect the cows from the elements. Candi now uses that shelter to grow shade-loving plants such as rhododendrons, ligularia with their lush 'tractor seat' foliage, and whimsical Japanese anemones.

Flower trends

Candi has noticed a trend for sweet peas, tulips and ranunculus, but adds that people want three things when buying flowers. "They're looking for unusual flowers, locally sourced blooms that haven't built up enormous air miles, and Australian natives. Florists always want to know where flowers come from."

VISIT IT

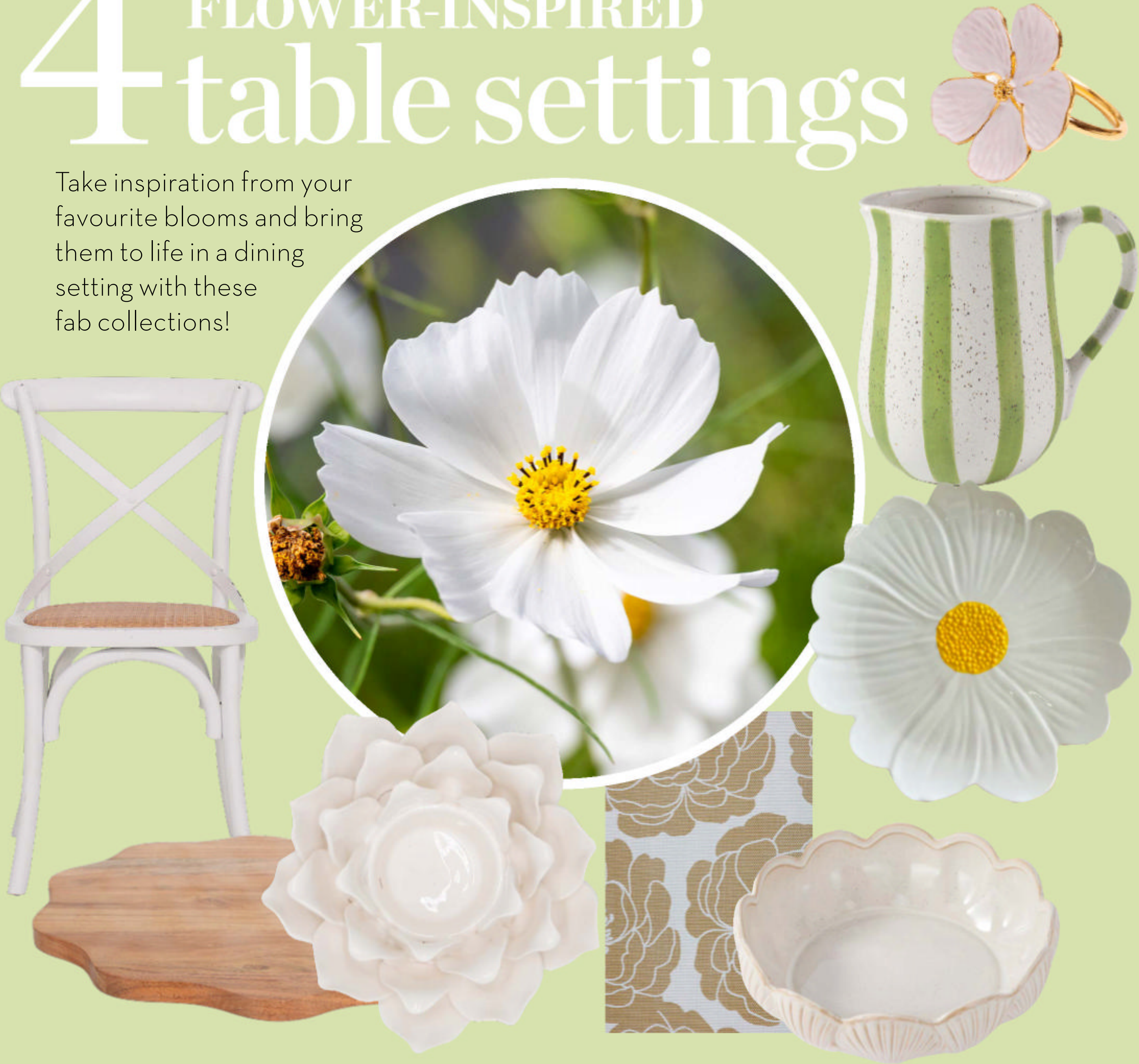
Candi Burger hosts workshops in her barn with specialist florists. The space is also available for parties, weddings and other events.

WHAT Oxley Hill Farm Flowers.
WHERE 1 Minnows Drive, Bowral, NSW, 2 hours' drive from Sydney CBD.
WHEN By appointment.
COST Event specific.
MORE INFO Follow @oxleyhillfarmflowers on Instagram for event announcements or go to **oxleyhillfarmflowers.com.au**.

A dahlia kissed by the sun produces a rosy tinge (top left). The garden beds (above) sit behind a large barn where cut flowers are hung and dried. The inside of the barn is lined with shelves of cut flowers – amaranth, persicaria, roses, dahlias and ageratum. It's a stunning backdrop for Candi's workshops and events. David Austin's award-winning, perfectly cupped 'Roald Dahl' rose (right) produces masses of soft orangey blooms that look fresh and romantic in your garden or cut for indoors. Bucketloads of flowers (below) are picked first thing in the morning. The eye-catching 'Lemon Rush' sunflowers (left) have a long vase life, lasting up to three weeks. ■

4 FLOWER-INSPIRED table settings

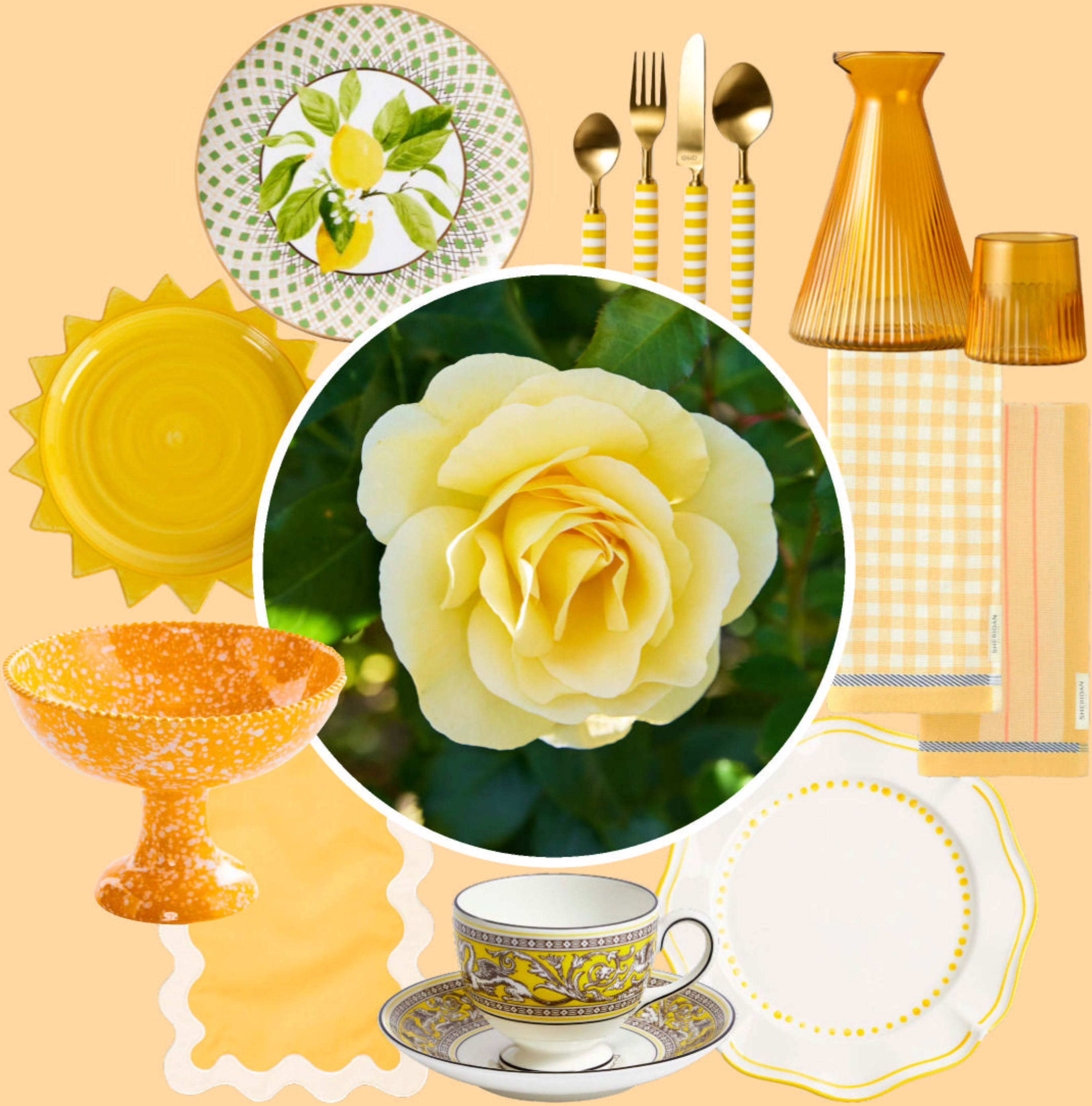
Take inspiration from your favourite blooms and bring them to life in a dining setting with these fab collections!



charming cosmos

Cottage charm is personified with these natural tones and vintage farmhouse white.

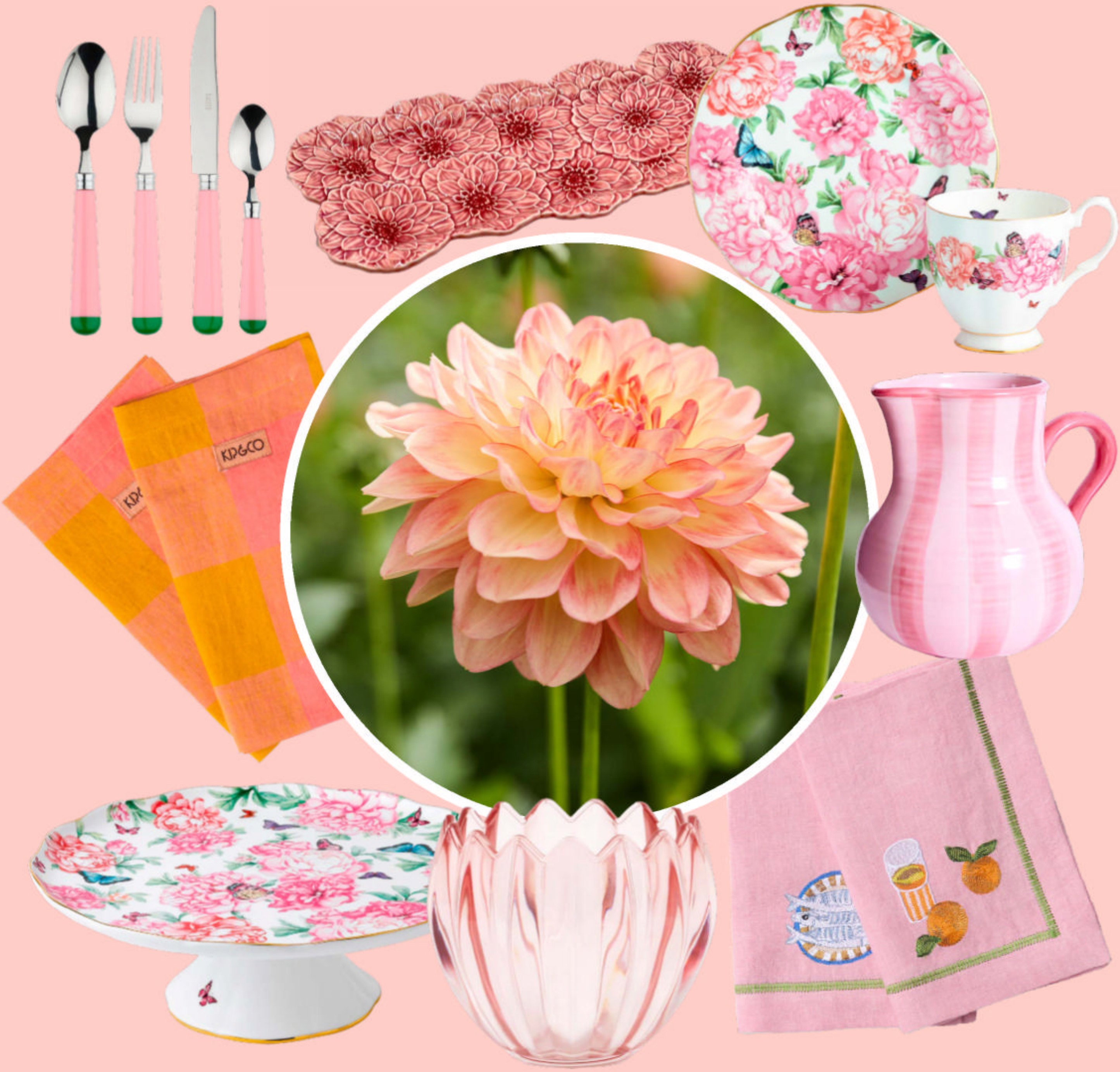
CLOCKWISE FROM TOP RIGHT Last Aristocrat floral metal napkin rings in gold and white, $109 for six. Linen House striped 1.2-litre stoneware jug, $49.99, from Temple & Webster. Noss and Co white and yellow flower plate, $37.50. Anko white shell salad bowl, $16, from Target. Maxwell & Williams Camellia placemat in gold, $59.40 for 12, from Myer. Ombre Home ceramic flower candle holder in white, $11, from Spotlight. Anko Wave acacia wood serving board, $10, from Target. Cristo Collection cross back chair in weathered white and rattan, $279, from OZ Design.



sunshine and roses

Even on the dreariest day this bold, character-filled spread will have you smiling.

CLOCKWISE FROM TOP RIGHT Saardé Kairos angular carafe in yellow topaz, $89, and medium water glass, $99 for four. Sheridan Este tea towel set in Honey Gold, $34.99, from Myer. No. 22 Home Capri yellow dinner plates, $129 for four. Wedgwood Florentine Citron teacup and saucer, $259. Business and Pleasure Co Rivie cotton canvas placemats, $119.99 for four, from Temple & Webster. Kip & Co fruit bowl in Splat, $129. Muse Sunny decorative yellow bowl, $59.95, from Pillow Talk. Williams Sonoma Limone appetiser plate, $24. Kip & Co Solè Brasserie cutlery, $135 for eight-piece set.

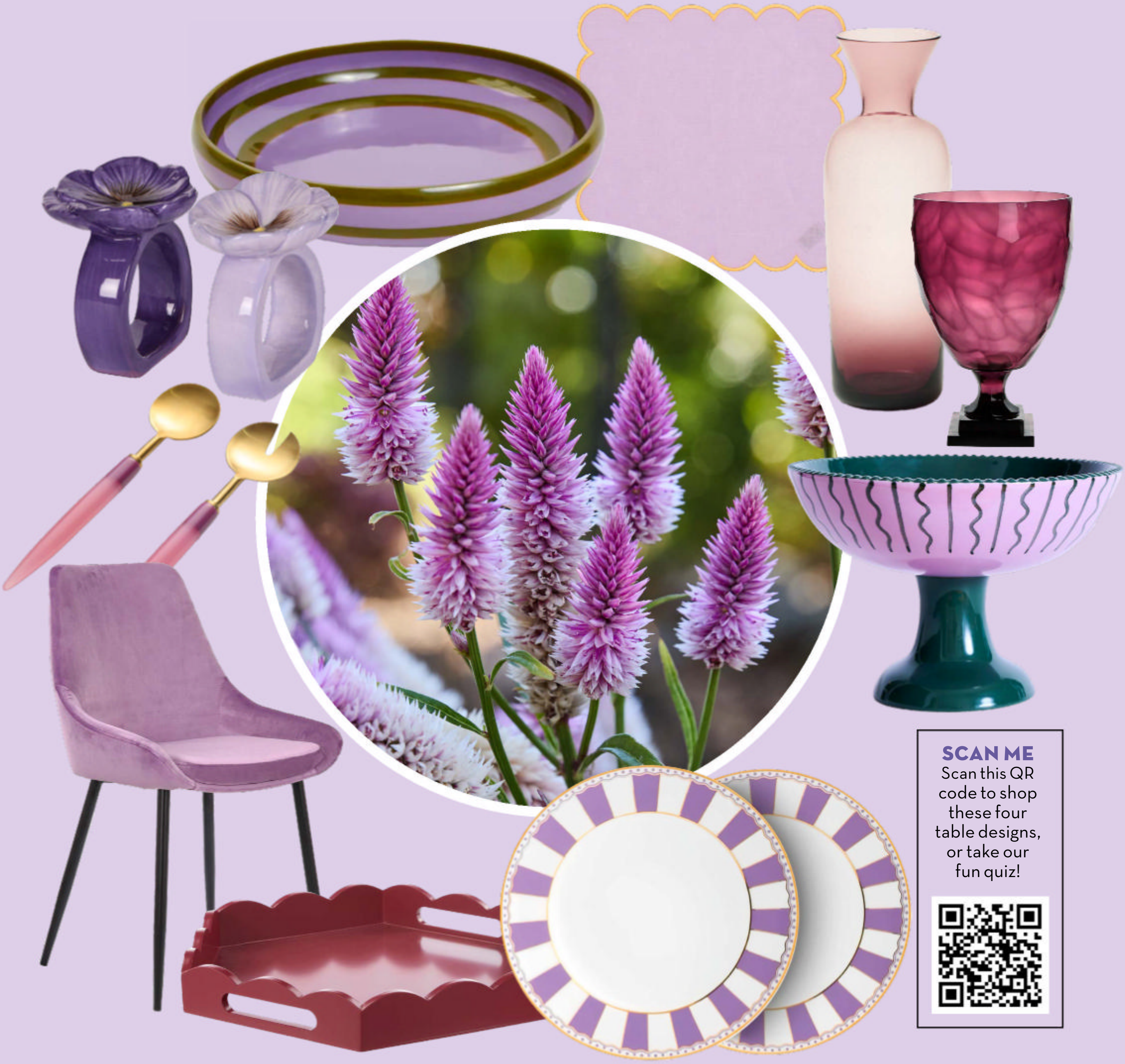


peachy dahlia dreams

If frivolity and femininity could be captured on a table, it would be with these pretty items.

CLOCKWISE FROM TOP LEFT In The Round House 16-piece pink and green cutlery set, $120. Bordallo Pinheiro Maria Flor tart tray in the dahlia design, $225, from That Retro Piece. Miranda Kerr for Royal Albert footed mug and plate set in Friendship Gratitude, $119, from David Jones. Kip & Co pink stripe water jug, $79. Kip & Co four-piece embroidered linen napkin set in Supper Club, $85. Habitat Flora glass candle holder, $12.95, from Pillow Talk. Miranda Kerr for Royal Albert cake stand in Gratitude, $329, from Myer. Kip & Co napkins in Toasted Marshmallow, $69 for four.

Compiled by Nonci Nyoni. Prices are approximate and a guide only.



SCAN ME
Scan this QR code to shop these four table designs, or take our fun quiz!

pretty in purple celosia

You can lighten a dining occasion with lilac and lavender, or add plum to feel a bit grand.

CLOCKWISE FROM TOP LEFT Holly & Ivy pansy napkin rings, $7.95 each. Kip & Co stripe resin serving bowl in Wisteria Lane, $199. In The Roundhouse lilac and mustard scalloped napkins, $50 for four. Bitossi Home carafe in purple, 25cm tall, $148, from Emporean. Florabelle Slyce Amethyst urn in plum, 31.5cm tall, $106.92, from House of Isabella. Kip & Co fruit bowl in Alpine Peaks, $129. Noritake Carnivale fine china large cake plates in lavender, $34.95 for two, from Living Styles. The Home Collective Vernon decorative tray, $49.99, from Temple & Webster. Rowland & Archibald Daimyo bright velvet dining chairs in lavender, $389 for two, from Temple & Webster. Kip & Co Purple Patch Brasserie salad servers, $79. ■

better decorating

[THOUGHTFUL PIECES THAT INSPIRE CREATIVITY AND REFLECTION]

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You'll enjoy supreme comfort with the Vigo leather recliner and footstool, whether you're reading or sitting with your laptop. With its adjustable headrest and classic reclining action, this chair is a quality addition for any living area or study; $3899, from Harvey Norman.

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spark *creativity* IN EVERYDAY LIFE

Embrace small, daily moments to nurture your creative spark.

Words **JADE COULL**

As a child, one of my favourite Disney movies was *Peter Pan*. He seemed to have it all. Tinkerbell, fairy dust, the ability to fly and, of course, he never grew up. But what was the appeal in staying young forever?

Perhaps it was the abundance of creativity in a child's life. The endless curiosity, and having the freedom to play.

Life gets busy with work, kids and responsibilities as you get older. That magical spark that comes when you let your imagination run wild takes a back seat.

However, just like you have a routine for work or fitness, you can also have a routine to foster creativity. It can help you connect with your inner artist and make creativity part of your everyday.

Research shows spending time exercising your creative talents can boost your mood and feelings of fulfilment.

An expansive study from University College London and the University of Florida found that people who took up arts, crafts, DIY or gardening during COVID lockdowns felt happier and more satisfied than those who just watched more TV and films.

To build your creative routine, there is one main rule: **Do it every day.**

Start small. Begin with a spare 10 minutes and build up from there. Whether you are seeking to perfect one artform, or simply embrace more artistic expression in your life, consistency is key.

Here's a guide to get you started. Commit anywhere from five minutes to an hour.

- **Warm-up (5 min):** Get your ideas flowing. Write, draw or practise your hobby. If you're stuck, try one of our creative prompts by scanning the QR code opposite.
- **Goal setting (10 min):** Set a clear goal for the rest of your session, such as drafting, editing or refining.
- **Work on your project (40 min):** Focus on progress. Skip perfection. If needed, divide your time into two 20-minute slots with a short break.
- **Wrap-up:** Note your stopping point and plan tomorrow's task.

You did it, you showed up and you're one step closer to completing your passion project.

> “EVERY CHILD IS AN ARTIST. THE PROBLEM IS HOW TO REMAIN AN ARTIST ONCE HE GROWS UP.”
>
> PABLO PICASSO

Illustration Adobe Stock

HOW TO BE

CREATIVE IN EVERYDAY LIFE

1. Morning journalling: Take a few minutes first thing every morning to write what's on your mind. Over time, you'll find yourself coming up with new insights and ideas.

2. Be curious: Curiosity fuels that desire to explore, question and come up with new perspectives. As Albert Einstein said, "I have no special talent. I am only passionately curious."

3. Embrace failure: It's okay to fail. Change your mindset and look at failure as a learning opportunity. Take risks and try new ideas!

4. Quick sketches: Doodle in your notebook with a timer on. Use a prompt for inspiration and see what you're able to create. To make it extra challenging, opt to draw a continuous line drawing where you can't lift your pencil off the page.

5. Writing prompts: It could be a favourite quote, an image or something in the world around you. Use it as a prompt to inspire your craft and promote storytelling. ■

30-DAY CREATIVE CHALLENGE

Scan the code to download our free calendar of artistic prompts.

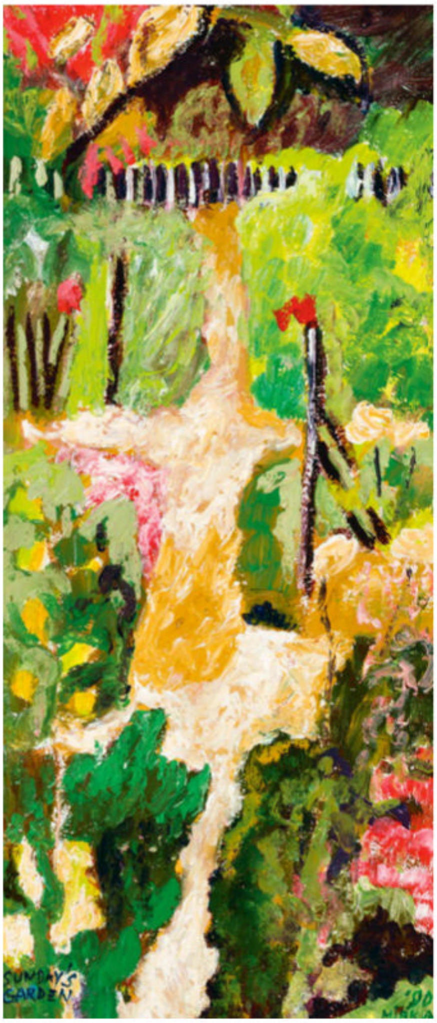
ARTISTIC ABUNDANCE

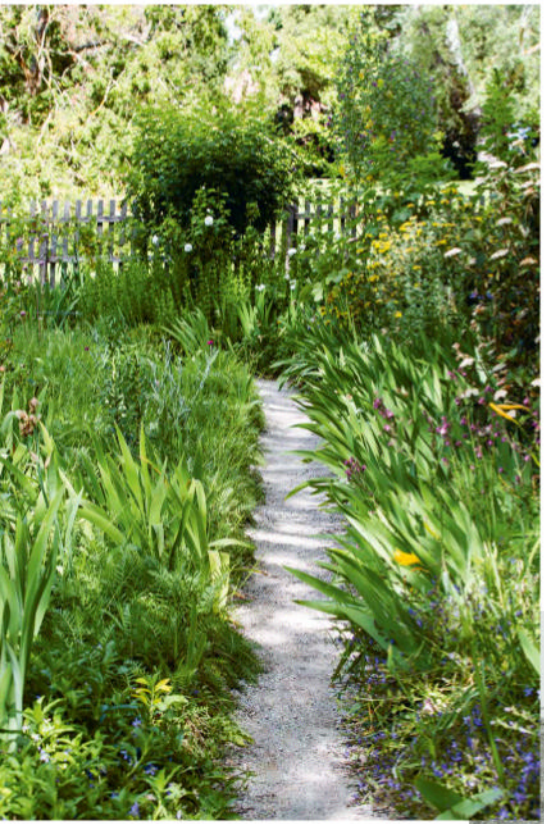
Words MEGAN OSBORNE *Photography* ROBYN LEA
Recipes FROM *A HEIDE HARVEST*
BY ALICE CROWE AND MAXIMILIAN

A Heide Harvest is a visual feast, surveying the rich history and thriving kitchen gardens at the Heide Museum of Modern Art in Melbourne's north-east. It also showcases recipes by top Aussie chefs, inspired by Sunday Reed's potager plantings.

A FLAN FOR ALL SEASONS
by Brianna Smith and Oliver Edwards of Hazel. Recipe on page 86

The Heide Museum of Modern Art was once a gathering place for some of Australia's most renowned creatives. Nestled by the Yarra River in Bulleen in Melbourne's north, Heide was the home of art patrons John and Sunday Reed. Trailblazers Sidney Nolan, Albert Tucker and Joy Hester lived and worked here, part of a group of modernist artists dubbed the Angry Penguins, who were joined by writers, philosophers and musicians.





CLOCKWISE FROM ABOVE A path lined with irises in the Heide kitchen garden; painting by Mirka Mora, *Sunday's Garden*, 1990; photograph by Albert Tucker, *Sunday and John Reed*, 1943.

"From the 1930s to 1960s it was a rare place where artistic talent was identified and nurtured, and where triangular love affairs and emotional entanglements were famously formed and broken," says Lesley Harding, artistic director of Heide Museum of Modern Art. But she adds, "Little attention has been given to the carefully tended environment that not only provided the backdrop but nourished – quite literally – so many nascent careers."

The area was once a gathering place for the Wurundjeri people, with the river and billabongs making it a place of abundance. European settlers cleared the land in the 1860s and established market gardens, farms and orchards.

Hailing from a wealthy Melbourne family, John Reed was a lawyer with aspirations in farming. He bought the 16-acre property, a neglected former dairy farm, in 1934. His wife, Sunday, from Melbourne's influential Baillieu clan, was interested in the French *le retour à la terre* movement (return to the earth).

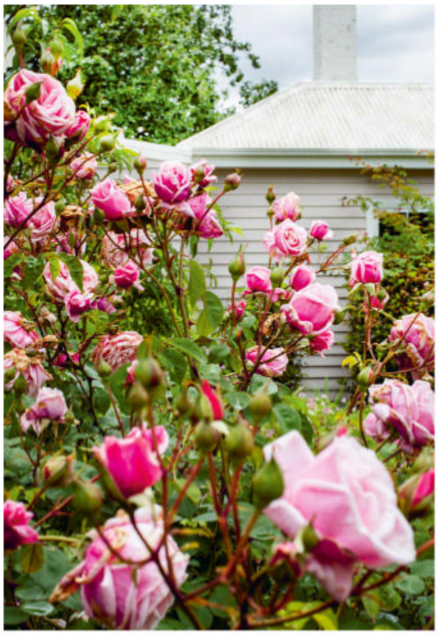
It was all about "A revival of traditional kitchen gardening practices that was believed to have compound benefits to communities and the earth," Lesley says. Artists living at Heide were encouraged to pitch in with the gardening, cooking, and looking after the livestock.

Sunday was a dedicated gardener, and her potager gardens including herbs, cottage flowers and roses still flourish and are open to visitors today.

"Their organic crops supply our on-site cafe," says Lesley. "Sunday would be proud to know that in the 40 years since the museum has been open, hundreds of thousands of

> “SUNDAY WOULD BE PROUD TO KNOW THAT IN THE 40 YEARS SINCE THE MUSEUM HAS BEEN OPEN, HUNDREDS OF THOUSANDS OF PEOPLE HAVE COME TO BE NOURISHED BY THE FRUITS OF HER ENDEAVOURS AND ROUSED BY HER AND JOHN'S CULTURAL LEGACY.”
>
> LESLEY HARDING, ARTISTIC DIRECTOR OF HEIDE MUSEUM OF MODERN ART

LAMB NAVARIN
by Annie Smithers
of Du Fermier.
Recipe on page 82



CLOCKWISE FROM ABOVE
A harvest from the kitchen gardens; Sunday's roses; the mantelpiece in Heide with painted tiles by Mary Boyd and ceramics from the Reeds' collection.

> “WHAT WOULD HAPPEN IF WE INVITED CHEFS FROM MELBOURNE'S HOSPITALITY SCENE TO BE INSPIRED BY OUR GARDEN'S PRODUCE, THE MUSEUM'S ART COLLECTION AND THE CULTURAL LEGACY OF HEIDE?”

ALICE CROWE, AUTHOR OF *A HEIDE HARVEST,* AND KITCHEN GARDENER AT HEIDE MUSEUM OF MODERN ART

people have come to be nourished by the fruits of her endeavours and roused by her and John's cultural legacy.”

Alice Crowe, author of *A Heide Harvest,* worked as a kitchen gardener at the Heide Museum of Modern Art.

“I never met Sunday, but as I tend to the gardens she established, it's impossible not to get a sense of the enormous dedication she gave to her precious garden,” she says.

The kitchen garden at Heide supplies the cafe, but during the COVID-19 lockdowns, the team found themselves with an abundance of produce they ended up sharing with the community and staff.

“This unexpected opportunity planted the seed of a question in our minds: what became of the produce we gave away?” says Alice.

“What diverse dishes were being created... And beyond this, what would happen if we invited chefs from Melbourne's hospitality scene to be inspired by our garden's produce, the museum's art collection and the cultural legacy of Heide? It was a thrilling, if intimidating, proposition. This book is the fruit of that idea.”

The following pages feature some of those delicious recipes created by Melbourne chefs, with sumptuous images from the *A Heide Harvest* book by photographer Robyn Lea.

Alice affirms that, “Although the recipes in this book have been created by experienced professionals, the home cook has always been kept in mind.”

VICOMTE DE BROC
PROPOS LITTÉRAIRES
PARIS

ROASTED JERUSALEM ARTICHOKES AND THYME
by Annie Smithers of Du Fermier.
Recipe on page 82

COQ AU VIN
by Annie Smithers
of Du Fermier.
Recipe on page 82

A PICNIC PIE
by Dom Gattermayr and Rose Richards of Florian. Recipe on page 84

CHICKEN WITH WHITE WINE AND RED GRAPES
by Daniel Lewis, Simon Benjamin and Diego Riley of Napier Quarter. Recipe on page 84

LAMB NAVARIN

by Annie Smithers of Du Fermier

Serves 4

8 new potatoes
2 tablespoons grapeseed oil
1.5kg new season's lamb forequarter chops
100ml white wine
1 tsp sea-salt flakes
6 black peppercorns
Bouquet garni (2 bay leaves, 4 sprigs thyme, 5 sprigs parsley, 1 sprig rosemary, tied together)
4 roma tomatoes, roughly chopped
1 litre chicken stock
8 shallots, peeled
1 bunch baby carrots, peeled
1 bunch baby turnips, leaves intact
8 garlic cloves, peeled
80g (½ cup) shelled peas

Preheat the oven to 150°C.

Add the potatoes to a large saucepan of salted water and bring to the boil. Reduce to a simmer and cook for 10 minutes or until tender.

Heat the grapeseed oil in a large flameproof casserole dish over medium heat. Add the lamb and cook for 5–10 minutes, until lightly browned. In a small pan, bring the wine to the boil and let bubble for 30 seconds.

Season the lamb with the salt, then add the peppercorns, wine, bouquet garni and chopped tomato. Cook, stirring, for 1 minute. Add the stock and bring just to the boil, then skim off any residue that rises to the surface. Put the lid on, place the casserole in the oven and cook for 1½ hours.

Remove casserole from the oven, add the vegetables (except the peas) and garlic, then bring back to the boil on the stovetop. Replace the lid and return to the oven for 1 hour or until the vegetables are cooked and the lamb is very tender. Add the peas not long before serving. Season to taste. Serve straight from the casserole dish.

ROASTED JERUSALEM ARTICHOKES AND THYME

by Annie Smithers of Du Fermier

Serves 4 as a side dish

500g Jerusalem artichokes
100g unsalted butter
Handful of thyme sprigs
Sea salt and freshly ground black pepper
Large handful of flat-leaf parsley (curly leaf parsley will also do if you're stuck), chopped

Preheat the oven to 200°C.

Give the artichokes a really thorough scrub, then cut them lengthways and chop into biggish chunks.

Cut the butter into chunks and place in a roasting dish. Place the dish in the oven and heat until the butter has melted. Tip the artichokes into the roasting dish and scatter with thyme, salt and pepper. Return to the oven and roast for about 40 minutes, until golden and soft. If your artichokes are small and knobbly, they may take less time to cook. Finish with a sprinkling of parsley and serve.

COQ AU VIN

by Annie Smithers of Du Fermier

Serves 6

2–3 tablespoons olive oil
½ cup lardons (or very thickly sliced bacon)
2kg chicken, cut into parts (or all one kind of part), thoroughly dried
60ml (¼ cup) cognac or Armagnac
Sea salt and freshly ground black pepper
1 bay leaf
2 sprigs thyme
20 pearl onions or shallots, peeled
500ml (2 cups) red wine (Burgundy, Côtes du Rhône or pinot noir)
500ml (2 cups) chicken stock (or more if needed), preferably homemade
2 garlic cloves, minced
400g button mushrooms, quartered if large

Heat the oil in a large heavy-based pan over medium-high heat. Add the lardons (or bacon) and cook, tossing, for about 2 minutes until lightly browned. Transfer to a plate, leaving the fat in the pan.

Reheat the fat over medium–high heat. Add the chicken, skin-side down, being careful not to crowd the pieces (you may need to work in batches). Cook the chicken, turning frequently, until nicely browned on all sides. (If working in batches, return all the chicken to the pan.) Carefully pour in the cognac or Armagnac and wait until it becomes bubbling hot.

If desired – and if you're brave – ignite the sauce with a match. Let it flame for a minute, gently tilting the pan by its handle and swirling the sauce to burn off the alcohol. To extinguish the flames, simply cover the pan with its lid.

Season the chicken with a little salt and pepper. Add the bay leaf and thyme to the pan and then nestle the onions around the chicken. Cover and let the chicken simmer gently, turning the pieces once, for about 10 minutes.

Add the wine and enough stock to almost cover the chicken. Add the lardons or bacon, garlic and mushrooms.

Cover and gently simmer for 35–40 minutes. Test the chicken to see how it is cooking. When the chicken is nearly ready, remove the lid and allow the sauce to reduce a little. Check the seasoning and serve with potatoes, a green vegetable or salad.

HEIRLOOM PEARS POACHED IN WHITE WINE SAFFRON SYRUP
by Dianne Kerry of Streat.
Recipe on page 86

A PICNIC PIE

by Dom Gattermayr and Rose Richards of Florian

Serves 6

PASTRY
400g plain flour
100ml olive oil
100ml white wine
Pinch of table salt
1 egg
Sea salt

PIE FILLING
500g Kipfler potatoes, peeled
2 Tbsp vegetable oil
1 leek, roughly chopped
1 shallot, roughly chopped
1 bunch small spring onions, roughly chopped
2 bunches greens (spinach, Warrigal greens, nettles), washed but not dried, chopped if necessary
150g ricotta
2 eggs, beaten
200g cheddar, coarsely grated
1 Tbsp sea salt
½ tsp freshly ground black or white pepper
1 bunch parsley, leaves picked and roughly chopped

To make the pastry, combine the flour, olive oil, wine and salt in a large bowl and knead until the dough forms a smooth ball. Cover with plastic wrap and set aside to rest for 30 minutes.

While the dough is resting, make the pie filling. Add the potatoes to a large saucepan and cover with slightly salted water. Bring to the boil, then reduce to a simmer and cook for 10–15 minutes or until potatoes are soft. Strain, then let the potatoes cool slightly before cutting into small rounds.

Heat the vegetable oil in a frying pan over medium heat. Add the chopped leek, shallot and spring onion, cook for a few minutes or until translucent. Add the greens and cook briefly. Depending on how sturdy the greens are, the cooking time will vary: for spinach, Warrigal greens or nettles this should only take 2 minutes. The residual water from the leaves should be enough to stop them drying out in the pan, but if not, just add a little more.

Preheat the oven to 190°C. In a large bowl, mix the ricotta, egg, cheese, salt and pepper. Squeeze any excess water from the greens and break apart before adding to the ricotta mix. Add the leek mixture, parsley and sliced potato and mix well, evenly dispersing all the vegetables.

You'll need two-thirds of the dough to form the base of the pie, reserving the remaining one-third for the lid.

Roll out the dough for the base to a 40–50cm round, about 2–3mm thick (the pastry is sturdy, so it can be rolled quite thinly). Line the base of a shallow 30cm round baking tin or pie dish with pastry, leaving a little overhang. Spread the filling evenly over the base.

Roll the remaining pastry into a round shape for the lid. Place on top of the filling and pinch to seal edges with the overhanging pastry from the base. Pierce the lid every few inches with a fork or the tip of a sharp knife.

Beat the egg, then brush the lid and visible sides with egg wash. Sprinkle some sea salt on top and bake for 45 minutes or until the top is golden.

Remove from the oven and allow to cool.

CHICKEN WITH WHITE WINE AND RED GRAPES

by Daniel Lewis, Simon Benjamin and Diego Riley of Napier Quarter

Serves 6

Size 15 (1.5 kg) chicken
4 garlic cloves
1 lemon, halved
1 bunch tarragon, plus extra to serve
Olive oil
Sea-salt flakes and freshly ground black pepper
4 banana shallots
200ml white wine
300g red grapes

Preheat the oven to 250°C.

Place the chicken in a roasting pan and stuff it with the garlic, lemon halves and tarragon. Rub the skin with olive oil and season on the inside and out with salt and pepper. Cut the shallots in half and place around the chicken.

Roast for 15 minutes, then pour the wine over the bird. Reduce the oven temperature to 175°C and cook for another 45 minutes, adding the grapes around the chicken after 25 minutes. Baste the chicken every 15 minutes with the liquids from the tin.

Transfer the chicken to a serving platter and arrange the roasted grapes and some extra fresh tarragon around the chicken to serve.

Sunday Reed spent five decades turning Heide into a verdant parkland.

VISIT

The Heide Museum of Modern Art is in the Melbourne suburb of Bulleen. Museum entrance is adult $25, but the gardens and sculpture park are free to visit; **heide.com.au**

A FLAN FOR ALL SEASONS

by Brianna Smith and Oliver Edwards of Hazel.
Recipe on page 86

HEIRLOOM PEARS POACHED IN WHITE WINE SAFFRON SYRUP

by Dianne Kerry of Streat

Makes 12

12 pears, preferably red Anjou or beurre bosc
4 lemons
1.5kg white sugar
1.25 litres water
250ml (1 cup) white wine
20 strands saffron
2 star anise
1 cinnamon stick
1 orange

Peel the pears and, using a melon baller, scoop out the seeds from the bottom of each and discard. Place the pears in a large bowl and add enough water to cover them. Squeeze the juice from three of the lemons into the water and slice the squeezed halves into quarters. Add to the bowl and set aside.

Combine the sugar, water and wine in a large saucepan and bring to the boil. Once boiling, remove about 250ml (1 cup) of the liquid and combine in a separate bowl with the saffron, star anise and cinnamon. Set aside to infuse.

Remove the peel in strips from the orange and the remaining lemon, then add the peel strips to the saucepan. Cut the peeled orange and lemon in half and squeeze the juices into the pan. Remove the pears from the lemon water and place in the saucepan. Cover with a cartouche (a circle of baking paper that fits snugly in the pan, keeping the contents submerged) and gently simmer for about 10 minutes or until the thickest part of the pear is just yielding to a knife.

Once the pears are cooked, pour the mixture into a container that can be stored in the refrigerator.

Add the saffron syrup to the pears and set aside to cool. Serve the pears chilled or at room temperature. Store in the refrigerator for up to 5 days.

A FLAN FOR ALL SEASONS

by Brianna Smith and Oliver Edwards of Hazel

Serves 6

SHORTCRUST PASTRY
70g spelt flour
130g sifted plain flour, plus extra for dusting
Pinch of salt
150g unsalted butter
25ml iced water

FRANGIPANE
150g unsalted butter, at room temperature, diced
150g caster sugar
3 eggs
1 vanilla bean, split and seeds scraped (or 1 tsp quality vanilla bean extract)
Grated zest of 1 lemon
Grated zest of 1 orange
155g (1½ cups) ground almonds

TO SERVE
Stone fruit, berries or any seasonal fruit
Icing sugar, for dusting
Yoghurt or crème fraîche

Before you start the pastry, place all the ingredients in the freezer for 10 minutes. Combine the flours, salt and butter in a food processor and process until the mixture resembles breadcrumbs. With the motor running, gradually add the iced water until the dough forms a ball.

Tip the dough onto a bench lightly dusted with flour and gently roll into a ball. Press into a disc and wrap in plastic wrap or beeswax wrap and refrigerate for 20 minutes. (You can make the dough ahead of time and store it in the refrigerator for up to 3 days, or freeze if required.)

Roll out the dough on a sheet of baking paper to the size of the flan tin. Dust with a small amount of flour if required. Lay the pastry over the tin with the baking paper facing up, then gently peel back the paper and press the pastry into the tin. Use a knife to trim the pastry 1cm above the edge of the flan tin and prick with a fork every few centimetres.

Line the pastry case with baking paper and fill with baking beads or rice. Refrigerate for 20 minutes.

Preheat oven to 200°C. Blind-bake the flan case straight from the refrigerator for 15 minutes, rotating halfway through the cooking time, then remove the baking beads and paper and bake a further 5 minutes. Let the flan case cool completely before filling.

To make the frangipane, cream the butter and sugar in a stand mixer until light and fluffy. Gradually add the eggs, one at a time. Add the vanilla seeds and citrus zest, then fold in the ground almonds. Store in the refrigerator until ready to use.

Preheat the oven to 180°C. Spoon the frangipane into the cooled pastry case, gently spreading it evenly to just below the rim.

If you need to tidy up the pastry edge, now is the time. Using a small serrated knife, cut off any ragged bits sitting above the rim. Cover the frangipane with your chosen fruit.

Bake for 15 minutes, then rotate the tin and cook for a further 15 minutes, until golden brown and the centre feels springy to touch.

Allow to cool, then dust with icing sugar and serve with yoghurt or crème fraîche. This flan is best enjoyed on the day of baking, but will keep for up to 4 days in the refrigerator. ■

SCAN TO BUY

A Heide Harvest (Thames & Hudson, $64.99) is a true visual feast. Scan the code to buy a copy.

A HEIDE HARVEST
Thames & Hudson

This is an edited extract from *A Heide Harvest* by Alice Crowe and Maximilian, published by Thames & Hudson Australia. Images © Robyn Lea

Age doesn't stop me...

and it doesn't stop RSV!

Respiratory syncytial virus (RSV) is not just a childhood illness[1,2] – adults can catch it throughout their lives.[1–3]

It's contagious and can be easily spread.[1,4,5] Although often mild,[1,6] RSV infection can be serious in older adults.[7–9]

Ask your doctor or pharmacist about the risk and impact of RSV today.

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References: 1. Kaler J *et al. Cureus* 2023;15(3):e36342. **2.** Kodama F *et al. Infect Dis Clin North Am* 2017;31:767–90. **3.** Openshaw PJM *et al. Annu Rev Immunol* 2017;35:501–32. **4.** Reis J *et al. PLoS Comput Biol* 2016;12(10):e1005133. **5.** Otomaru H *et al. Am J Epidemiol* 2021;190:2536–43. **6.** Korsten K *et al. Eur Respir J* 2021;57(4):2002688. **7.** Tseng HF *et al. J Infect Dis* 2020;222(8):1298–1310. **8.** Saravanos GL *et al. Med J Aust* 2019;210(10):447–53. **9.** Branche AR *et al. Clin Infect Dis* 2022;74(6):1004–11. Trade marks are owned by or licensed to the GSK group of companies. © 2025 GSK group of companies or its licensor. GlaxoSmithKline Australia Pty Ltd. Melbourne, VIC. ABN 47 100 162 481. NP-AU-AVU-JRNA-250002. Date of GSK approval: March 2025.

Slice of Heaven

Sarah Murphy, our senior food editor, takes us on her journey to create this issue's cover recipe. From concept to cover-ready, it took more than four months of care to perfect this recipe for you!

Photography TIM ROBERTS *Styling* LUCY BUSUTTIL *Recipe* SARAH MURPHY

Have you ever wondered how a recipe ends up on the cover of BHG? Creating the pie for this issue's cover was a creative rollercoaster, going from soggy-pastry disasters to triumphant meringue glory.

The initial concept started more than four months before it hit shelves! Our editor Megan, creative director Scott and myself had a meeting and put on our thinking caps. What's in season? What will you, our BHG audience connect with and love the most? And what's totally delicious?

After much to-and-fro on various concepts, an idea floated to the top – a sweet pie with a cheeky nod to a classic Arnott's Iced Vo Vo bickie.

With our pie dreams locked in, I rolled up my sleeves and went straight into planning. The mission? Create a show-stopping pie that looks impressive but is totally doable, with ingredients you can find at your local supermarket.

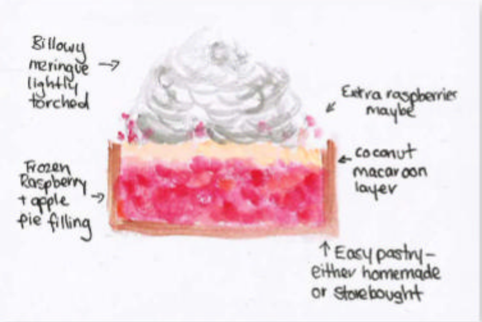
My secret weapon when cooking up new ideas is an old-fashioned sketch. I grabbed a pencil and some watercolours and mocked up a quick concept. It was no masterpiece (as you can see – right), but it was perfect to visualise before moving to the kitchen.

From there, I called on my many years of recipe testing knowledge to write out the fundamental steps. Armed with my carefully planned draft recipe, I headed into the BHG Test Kitchen, got cooking ... and Version 1 was a flop. The pastry was tragically soggy, the filling barely there, and it went straight to the reject pile.

I powered through Versions 2, 3, 4 and 5 over the next three days, with team members tasting and providing suggestions for improvements.

Each version brought me a little closer – workshopping undercooked, then overcooked apples, then not enough raspberry zing. And just when I thought our pile of dense, marshmallowy Italian meringue was going to totally look the hero, it collapsed dramatically and took out the whole middle of the pie.

By day four and Version 6, I was cautiously optimistic that I was finally there. The meringue had been reimagined: lighter, simpler, with just the right amount of fluff to sit proudly.


Billowy meringue lightly torched →
Extra raspberries maybe
Frozen Raspberry + apple pie filling →
coconut macaroon layer
↑ Easy pastry – either homemade or Storebought

At exactly 3pm on Friday (yes, I checked), I gave the meringue its final golden torch and sliced in. The pastry was crisp, the filling bright and well structured, with clear layers, and the taste was sweet and unique – everything stacked up like a dream. With team taste tests to follow the next week, I was confident we'd landed on a winner.

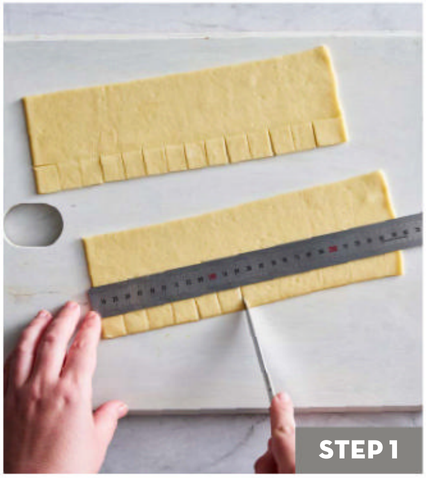
I fired off a text to Megan and Scott with a very proud pie pic.

"WOW! This looks sensational! You are a wizard, Sarah!" said Megan.

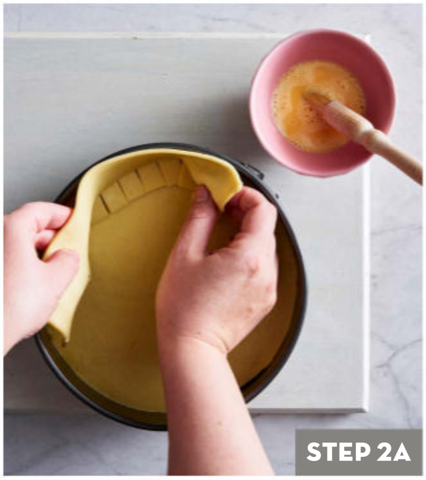
"You did it! Perfect!" added Scott. Cue happy dance in the BHG Test Kitchen! (Turn the page for the recipe.)

> “THE MISSION? CREATE A SHOW-STOPPING PIE THAT LOOKS IMPRESSIVE BUT IS TOTALLY DOABLE.”

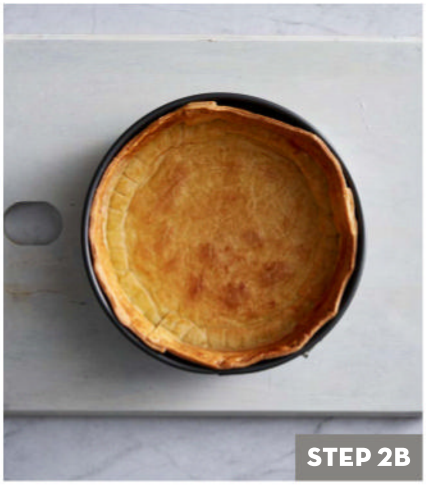
SARAH MURPHY, SENIOR FOOD EDITOR



Cutting small pleats along the edge of the pastry helps to form a neat side crust.



Gently ease the pastry into the pan to fit, then press the pleats in place.



Ensure the pastry crust is deep golden before adding the cooled filling.

EASY 'ICED VO VO' PIE

Preparation time 45 mins plus 3 hours chilling
Cooking time 2½ hours
Serves 8

2 sheets shortcrust pastry, thawed
1 free-range egg, whisked
1kg Kanzi or Jazz apples, peeled, cored, cut into 1cm pieces
2 cups frozen raspberries
⅓ cup brown sugar
¼ cup raspberry jam
2 tsp vanilla extract
⅓ cup plain flour
Fresh raspberries, desiccated coconut, to serve

COCONUT MACAROON

2 egg whites from free-range eggs, at room temperature
½ cup caster sugar
1 cup desiccated coconut
½ cup shredded coconut
2 Tbsp plain flour

MERINGUE

3 egg whites from free-range eggs, at room temperature
¾ cup caster sugar

STEP 1 Preheat oven to 180°C/160°C fan-forced. Line base of a 20cm springform pan with baking paper. Using pan as a guide, cut a round from one pastry sheet and place in pan. Slice remaining pastry sheet into three equal strips. Make small slits along the long edge of each strip, 2cm high and at 2cm intervals (this creates pleats and helps the pastry sit in the pan more easily).
STEP 2 Brush pastry in pan with a little egg. Arrange pastry strips in pan, overlapping slightly, to form the sides of the crust. Press the cut edges onto the base of the pan to stick (you will need to trim the last sheet to fit). Press firmly on the pleats and pastry overlaps to seal. Brush inside of pastry case with egg wash. Chill for 15 minutes, then trim pastry to sit slightly above the top of the pan. Crumple two sheets of baking paper, then press into the pastry case. Fill with baking beads, raw beans or rice. Bake 25 minutes. Remove paper and weights. Bake a further 20 minutes, until deep golden. Cool in pan.
STEP 3 Meanwhile, in a large saucepan, combine apple, raspberries, brown sugar, jam and vanilla. Heat on medium heat for 5 minutes, until the raspberries thaw and the mixture is a deep red. Remove from heat and cool completely. Stir in flour. Fill pastry case with cooled apple mixture. Place pan on a baking tray, then bake 45 minutes.
STEP 4 Reduce oven to 160°C/140°C fan-forced. For coconut macaroon, beat egg whites in the bowl of a stand mixer fitted with a whisk attachment until soft peaks form. Gradually add sugar, beating to dissolve after each addition. Stir in combined coconuts and flour. Dollop mixture over filling, then spread to cover. Bake 15–20 minutes, until pale golden. Cool at room temperature, then refrigerate for 3 hours, until chilled.
STEP 5 For meringue, just before serving, in a bowl of a stand mixer fitted with a whisk attachment, beat egg whites until soft peaks form. Gradually add sugar, beating to dissolve after each addition, until stiff peaks form.
STEP 6 Carefully remove pie from pan and transfer to a serving plate. Pile meringue on top of pie and use a blowtorch to crisp the meringue until lightly coloured (or place under a hot grill). Set aside for 10 minutes to cool.
STEP 7 Serve with raspberries and extra coconut. ■

> “THE CHEWY COCONUT LAYER SMELLS INCREDIBLE WHEN IT'S BAKING.”
>
> SARAH MURPHY, SENIOR FOOD EDITOR

Food preparation Rebecca Lyall

Cooking
with Colin & Clarissa

Add an extra pinch of creativity and elevate your family favourites with these tasty updates.

Photography TIM ROBERTS *Styling* LUCY BUSUTTIL

COLIN FASSNIDGE AND CLARISSA FEILDEL
Join us as we show you how to make delicious dishes on *BHG* TV, Fridays at 7pm on Channel 7.
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COLIN'S STEAK SANDWICH WITH PICKLED MUSHROOMS & CARAMELISED ONIONS
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SEEN ON BHG TV
FRIDAYS 7.00

COLIN'S PARMIGIANA MEATLOAF

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COLIN'S PORK BELLY BANH MI

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COLIN'S STEAK SANDWICH WITH PICKLED MUSHROOMS & CARAMELISED ONIONS

Preparation time 20 mins plus at least 30 mins pickling time
Cooking time 15 mins
Makes 4

300ml water
200ml white wine vinegar
1 Tbsp coriander seeds
1 bay leaf
½ Tbsp caster sugar
Sea-salt flakes and freshly ground cracked black pepper, to season
150g shimeji mushrooms, ripped
150g oyster mushrooms, ripped
375g portobello mushrooms, finely sliced
1kg piece hanger or flank steak, sliced in half lengthways

MUSTARD SAUCE

200g whole egg mayonnaise
1 tsp onion powder
1 tsp garlic powder
1 tsp dijon mustard
1 tsp ketchup (tomato sauce)
Pinch cayenne pepper
1 Tbsp lime juice
2 tsp white wine vinegar

CARAMELISED ONIONS

2 Tbsp olive oil
4 large brown onions, finely sliced
1–2 Tbsp sherry or red wine vinegar
8 thick slices sourdough bread
3 large oxheart tomatoes, thickly sliced

STEP 1 To pickle mushrooms, put water, vinegar, coriander seeds, bay leaf and sugar in a small saucepan and bring to a boil. Season. Put mushrooms in a bowl. Pour in the hot liquid. Let cool and leave for at least 30 minutes.
STEP 2 For mustard sauce, combine all the ingredients in a bowl. Cover and refrigerate.
STEP 3 Heat an oiled barbecue plate or chargrill pan on high heat. Season steak with salt and pepper. Cook for 4–5 minutes, turning once, until pink. Cover steak and let it rest for 10 minutes. Slice across grain.
STEP 4 To make caramelised onions, heat oil on a barbecue plate or frying pan over medium heat. Add onions and cook, stirring occasionally, until they start to colour. Reduce heat to low. Cook, stirring continuously for about 10 minutes, until caramelised. Stir in vinegar. Season to taste.
STEP 5 Toast bread lightly on barbecue plate or use a frying pan.
STEP 6 To assemble sandwiches, spread the mustard sauce on half the bread slices. Top with tomatoes, steak, onions, extra sauce, mushrooms and the remaining toasted bread.

COOK'S TIPS

- Steak should be brought to room temperature before cooking.
- Mushrooms and onions can be prepared well in advance.

COLIN'S PARMIGIANA MEATLOAF

Preparation time 35 mins
Cooking time 1 hour 25 mins
Serves 8

3 Tbsp extra virgin olive oil
2 onions, diced
2 carrots, diced
2 celery sticks, diced
6 cloves garlic, sliced
1 Tbsp fennel seeds
1 Tbsp ground cumin
1 tsp ground nutmeg
300g beef mince
300g pork or veal mince
½ bunch rosemary, finely chopped
½ bunch thyme, finely chopped
100g breadcrumbs, soaked in a splash of milk
100g rolled oats
50g almonds, skin on, roughly chopped
50g pistachios, roughly chopped
50g pine nuts, toasted
2 large eggs, lightly beaten
Sea-salt flakes and freshly ground black pepper, to season
250g buffalo mozzarella, torn or sliced
Mixed salad, to serve

TOMATO SAUCE

5 oxheart tomatoes
6 cloves of garlic, skin on, smashed
2 bay leaves
½ bunch thyme
1 bunch basil, stalks chopped, leaves reserved for garnish
125ml olive oil
Splash white vinegar, to taste

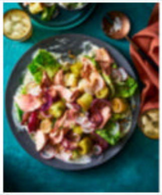
STEP 1 Preheat oven to 200°C/180°C fan-forced. Use baking paper to line a large loaf tin (14–16 cup capacity, about 14cm x 29cm, 6.5cm deep).
STEP 2 Heat 2 tablespoons oil in a large frying pan on medium heat. Add vegetables and spices. Cook, stirring, for 5 minutes or until tender but not coloured. Transfer to a bowl. Let cool.
STEP 3 Add remaining ingredients, except mozzarella, mixing well. Season. Fill tin with mixture, pressing in firmly. Season, drizzle with 1 tablespoon oil.
STEP 4 Place loaf tin in a water bath (see Cook's Tip). Cook in oven, uncovered, for 40 minutes or until done. Remove from oven and let cool to room temperature, then refrigerate.
STEP 5 To make tomato sauce, place tomatoes close together in a roasting pan. Add garlic and herbs. Drizzle with oil. Cook uncovered for 1 hour or until tomatoes are very soft. Transfer tomatoes to a large bowl. Discard garlic skins and add the garlic flesh . Use a whisk to mash the tomatoes and garlic. Season with salt and add vinegar.
STEP 6 Preheat oven to 200°C/180°C fan-forced. Remove meatloaf from tin and cut into 8 slices. Place in a single layer in a roasting pan. Spoon over tomato sauce. Top with mozzarella. Cook 15–20 minutes, until meatloaf is

MALAYSIAN CHICKEN CURRY
Recipe on page 100

hot and the cheese has melted. If using hot rather than cold meatloaf slices, less cooking time is needed. Serve with mixed salad and basil leaves.

COOK'S TIP

To make a water bath, place meatloaf tin in a large roasting pan. Half-fill the roasting pan with hot water.



COLIN'S BRAISED LEEKS WITH POACHED TROUT SALAD

Preparation time 20 mins
Cooking time 15 mins
Serves 4

3 x 150-200g ocean trout, skin on
Juice and zest of 1 lemon
½ cup crème fraîche
Sea-salt flakes and freshly ground black pepper, to season
1-2 baby cos (depending on size), washed and leaves trimmed
¼ cup roasted pine nuts
Sliced radish (optional), to decorate

BRAISED LEEKS

2 Tbsp extra virgin olive oil, plus extra for drizzling
2 leeks, trimmed and sliced into 3cm rounds
2 red onions, sliced
4 cloves garlic, thinly sliced
½ bunch thyme
1 Tbsp coriander seeds
1 bunch dill, stalks chopped for leeks, leaves picked and chopped
½ cup white wine
¼ cup water

STEP 1 To make braised leeks, heat oil in a large flameproof roasting pan over medium heat. Add leek, onion, garlic, thyme, coriander seeds and chopped dill stalks. Cook, stirring, for about 2 minutes, until the leeks are softening.
STEP 2 Add wine. Simmer for 1 minute. Pour over water. Simmer, covered, for 3-4 minutes, until leeks are just tender.
STEP 3 Top with fish, skin-side up and scatter with zest. Cover and simmer gently for 30 seconds. Remove from heat and sit for 10 minutes or until trout is just cooked. Trout should flake easily with a fork. Remove fish from pan and discard skin . Flake flesh.
STEP 4 In a small bowl, combine crème fraîche, juice and half the dill leaves.
STEP 5 To serve, arrange cos on a serving plate. Top with trout and leek mixture. Dollop with crème fraîche mixture and scatter with pine nuts. Garnish with radish (if using) and dill.

COOK'S TIP

You can use salmon fillets instead of ocean trout in this recipe.

COLIN'S PORK BELLY BANH MI

Preparation time 35 mins plus 2 days refrigeration time
Cooking time 1 hour 20 mins
Makes 6

1kg pork belly, scored and left on a plate in fridge, uncovered, for 2 days to dry and form a crust
Oil and sea-salt flakes (to rub on pork)
6 crusty bread rolls, split

PATE

150g salted butter
1 brown onion, chopped
6 cloves garlic, chopped
½ bunch thyme
2 bay leaves
100ml pouring cream
2 Tbsp olive oil
400g chicken livers, cleaned
Sea salt, to season
1 Tbsp fish sauce, to taste
Ground white pepper, to taste

CHILLI VINAIGRETTE

200ml white wine vinegar
50ml water
2 tsp sugar
2 bird's-eye chillies, finely chopped
2 Tbsp fish sauce
Root and stem of 1 bunch coriander, washed and chopped

SALAD

1 butter lettuce, leaves trimmed and washed
3 carrots, julienned
6 green onions, trimmed into lengths
1 cup coriander leaves
2 large lebanese cucumbers, cut into long strips
Lime wedges, to serve

STEP 1 For pate, heat butter in a frying pan on medium low heat. Add onion, garlic and herbs. Saute 5-10 minutes, until onion is tender but not coloured. Add cream, bring to a gentle simmer. Remove bay leaves. Transfer to blender.
STEP 2 Heat a clean frying pan on high heat. Add oil and then livers. Cook, without turning, for 2 minutes or until seared. Turn livers and cook a further 1-2 minutes or until just pink in the middle. Season. Add to the onion mixture in the blender, along with the fish sauce and pepper. Blend until smooth. Remove blender bowl. Cover and refrigerate until cold.
STEP 3 To cook pork, preheat oven to 240°C/220°C fan-forced.
STEP 4 Place pork onto a wire rack in a roasting pan. Rub with oil and salt. Cook for 25 minutes. The skin should be crisp and crackled.
STEP 5 Reduce heat to 180°C/160°C fan-forced and cook for a further 1 hour to 1 hour 20 minutes or until the meat is tender.
STEP 6 To make vinaigrette, blend all ingredients until smooth.
STEP 7 To assemble, cut pork into thick slices. Spread pate onto base of split rolls. Top with lettuce, carrot, onion, coriander, cucumber and sliced pork. Spoon over vinaigrette. Serve with lime wedges.

CLARISSA'S LEMON MYRTLE CRUMBED BARRAMUNDI WITH BUSH SALAD

Recipe on page 100

MALAYSIAN CHICKEN CURRY

Preparation time 20 mins
Cooking time 40 mins
Serves 4 to 6

Vegetable oil for deep frying
5 medium sized potatoes
1.2kg chicken marylands, cut into 3 sections
2 stalks of curry leaves, plus extra fried leaves to serve
1 cup water
250ml coconut cream
2–3 tsp lime juice, plus wedges to serve
½ tsp sugar
Salt, to taste
Steamed jasmine rice, to serve

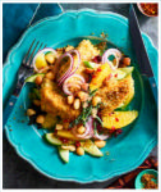
CURRY BASE

5cm piece fresh ginger, chopped
6–7 shallots
4 garlic cloves, peeled
5 Tbsp of curry powder (we used Baba's Meat Curry Powder, see Cook's Tip)
1–2 cups water (depending on desired thickness of curry)
½ cup vegetable oil
2 star anise
5 cloves
1 cinnamon stick

STEP 1 Cut potatoes into quarters and deep fry in hot oil until tender. Set aside. This step is optional, otherwise add raw potatoes to curry in step 3.
STEP 2 To make curry base, in a small food processor, process ginger, shallots and garlic to a coarse paste. In a small bowl, combine curry powder and enough water to form a paste. Heat oil in a wok or deep frying pan on medium heat. Add star anise, cloves and cinnamon, toast 10–20 seconds. Add ginger paste. Stir-fry for 2 minutes or until fragrant. Add curry mixture. Stir-fry 2–3 minutes, until fragrant.
STEP 3 Add chicken, cook 3 minutes or until completely coated. Add curry leaves, water and raw potatoes (if not deep frying). Bring to boil, reduce heat to low and simmer for 20 minutes, adding more water as needed.
STEP 4 Add coconut cream, then simmer on low heat for 10–15 minutes, until chicken is cooked. Stir in fried potatoes and season with lime juice, sugar and salt. Serve with rice, fried curry leaves and lime wedges.

COOK'S TIP

You can buy Baba's Meat Curry Powder from most Asian grocers or at large supermarkets.



CLARISSA'S LEMON MYRTLE CRUMBED BARRAMUNDI WITH BUSH SALAD

Preparation time 25 mins
Cooking time 8 mins
Serves 4

1 ½ cups panko breadcrumbs
Dried lemon myrtle and dried saltbush, to season
½ cup plain flour
Bush tomato powder and native ground pepper berry, to season
2 eggs, lightly beaten
3–4 barramundi fillets (skin on) or similar fish, sliced into 2–3cm pieces
Olive oil, for shallow frying
Davidson plum powder, for garnish
Sea salt and cracked black pepper, to season

DRESSING

2 Tbsp olive oil
¼ cup lime juice
2 Tbsp fish sauce
2 Tbsp soy sauce
1 Tbsp brown sugar or to taste
1 clove garlic, crushed
2 tsp finely grated ginger
1–2 bird's-eye chillies, finely chopped
½ tsp native ground pepper berry
1–2 tsp dried saltbush
2–3 finger limes (use 'pearls' inside)
Salt to taste

BUSH SALAD

250g cucumber, cut in half lengthways then sliced diagonally
3 oranges, cut into segments
½ red onion, thinly sliced
Handful torn samphire, sunrise limes, muntries (optional)
Handful rosella flowers (wild hibiscus flowers), in syrup
¼ cup macadamia nuts, chopped
Handful fresh saltbush leaves, to serve (optional)

STEP 1 Combine breadcrumbs, lemon myrtle and dried saltbush in a large bowl. Place flour, bush tomato powder and native ground pepper berry in a separate bowl. Whisk eggs in a bowl.
STEP 2 Coat fish lightly in flour mixture. Dip into egg and press into crumb mixture. Shallow fry for 3–4 minutes on each side, or until golden and cooked. Drain on paper towel. Sprinkle with plum powder.
STEP 3 To make dressing, whisk ingredients in a bowl. Season with salt.
STEP 4 Place cucumber, orange, onion and native ingredients in a large bowl. Pour over dressing and scatter with nuts. Toss in fresh saltbush, if using.
STEP 5 Serve fish with salad.

COOK'S TIPS

- You can buy many Australian native ingredients online. Visit **indigiearth.com.au**, **natif.com.au**, **mydillybag.com.au** or **bushfoodshop.com.au** to start!
- Finger limes and samphire (sea asparagus) may be found at specialist greengrocers.
- Also try out the Bush Spice blends by MasterFoods or McCormick.

Food preparation Clare Maguire

BANANA DOUGHNUTS

Preparation time 15 mins
Cooking time 15 mins
Serves 4

400g very ripe mashed bananas (about 5 medium)
75g plain flour
75g rice flour
2 tsp baking powder
1 tsp salt
2 tsp brown sugar
Vegetable oil, for deep frying
Cinnamon and sugar, for rolling
Vanilla bean ice cream, to serve (optional)

STEP 1 Mash bananas in a large bowl.
STEP 2 Sift over flours and baking powder. Add salt and sugar. Mix well to form a smooth batter.
STEP 3 Heat oil in a wok or saucepan on medium heat. Drop a teaspoon of batter into the hot oil. Move batter gently with a large clean metal spoon; batter should fall slowly and form a rough ball shape. Cook for 2–3 minutes, or until dark brown. This is your test doughnut.
STEP 4 Press doughnut with the back of a spoon to test for oil and taste to check desired consistency. Add more flour to batter if doughnut is oily. Repeat until a test ball of dough falls slowly and is not oily when tested.
STEP 5 Drop tablespoons of batter into hot oil in batches. Do not overcrowd as the doughnuts will stick together. Cook until golden brown on one side. Turn over. Cook doughnuts for a total of 2–3 minutes, stirring gently after the initial minute to help maintain their shape and prevent sticking. Doughnuts should be medium to dark brown and slightly crispy on the outside. Transfer to a tray lined with paper towel.
STEP 6 Mix cinnamon and sugar in a baking dish. Add warm doughnuts and toss to coat. Serve immediately with ice cream (optional).

COOK'S TIPS

Ripe bananas will have black spots on the skin. ■

dinner for one

Delicious everyday ideas for when you're dining solo.

Photography TIM ROBERTS *Styling* MICHELE CRANSTON

VEGETABLE AND LENTIL PILAF

Preparation time 15 mins
Cooking time 25 mins
Serves 1

1 Tbsp olive oil
½ small onion, thinly sliced
2 tsp korma curry paste
1 garlic clove, crushed
¾ cup vegetable stock
½ cup water
¼ cauliflower, cut into small florets
100g butternut pumpkin, peeled, chopped
2 Tbsp red lentils
2 Tbsp basmati rice
1 Tbsp sultanas
½ cup baby spinach leaves
Yoghurt, coriander leaves, naan bread, to serve

STEP 1 In a medium frying pan, heat oil on medium. Sauté onion for 5 minutes, until tender. Add curry paste and garlic. Cook for 1 minute, until fragrant.

STEP 2 Stir in the stock, water, cauliflower, pumpkin and lentils. Bring to the boil on high heat. Reduce heat to medium and simmer for 5 minutes.

STEP 3 Stir in rice and sultanas. Cook, covered, for 10–15 minutes, until lentils and rice are tender and all the liquid is absorbed. Remove pan from heat and let pilaf stand, covered, for 5 minutes.

STEP 4 Just before serving, stir in the spinach and set aside for 1 minute or until spinach wilts. Serve with yoghurt, coriander and torn naan bread. ■

Food preparation Kathy Knudsen

WITZER
9:41
Dashboard
Sketches or Files
Benchtop
Area: Kitchen
Stone bench - layout and colour
Home
Drafts
Active
Wallet
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better cooking

[THE LATEST FOOD NEWS, PRODUCTS AND TIPS WITH SARAH MURPHY]

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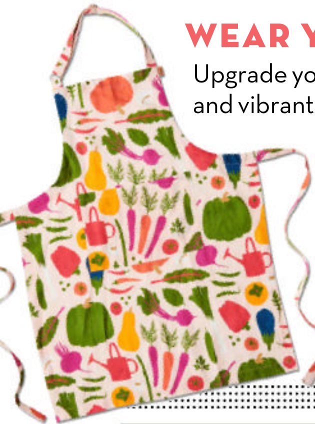


WEAR YOUR VEGIES!

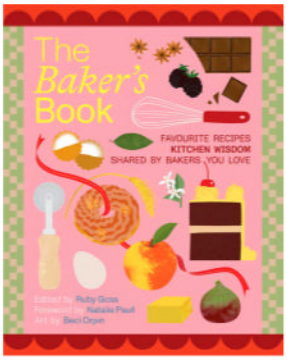
Upgrade your apron with this fun and vibrant garden vegie print. Stephanie's Harvest linen apron by Kip&Co, $95, is a collaboration with foodie legend Stephanie Alexander. Made of durable French flax linen, it should last you for years.

TABLE TALK

This 210cm Eclipse rectangular dining table, crafted in Australia with Tasmanian oak timber framing, is an ideal size to host our supper club spread (see p21). And its mid-century vibe could attract as many compliments as your food! It's $2699 from Harvey Norman. Chairs sold separately.

Feel the beet

Add a pop of colour to winter dishes with in-season beetroot. The leaves are edible (prepare like spinach for salads or stir-fries), but use younger leaves as they're less bitter. Choose smaller beetroots and avoid any with skin that looks scaly at the stem – these will be tough to eat.



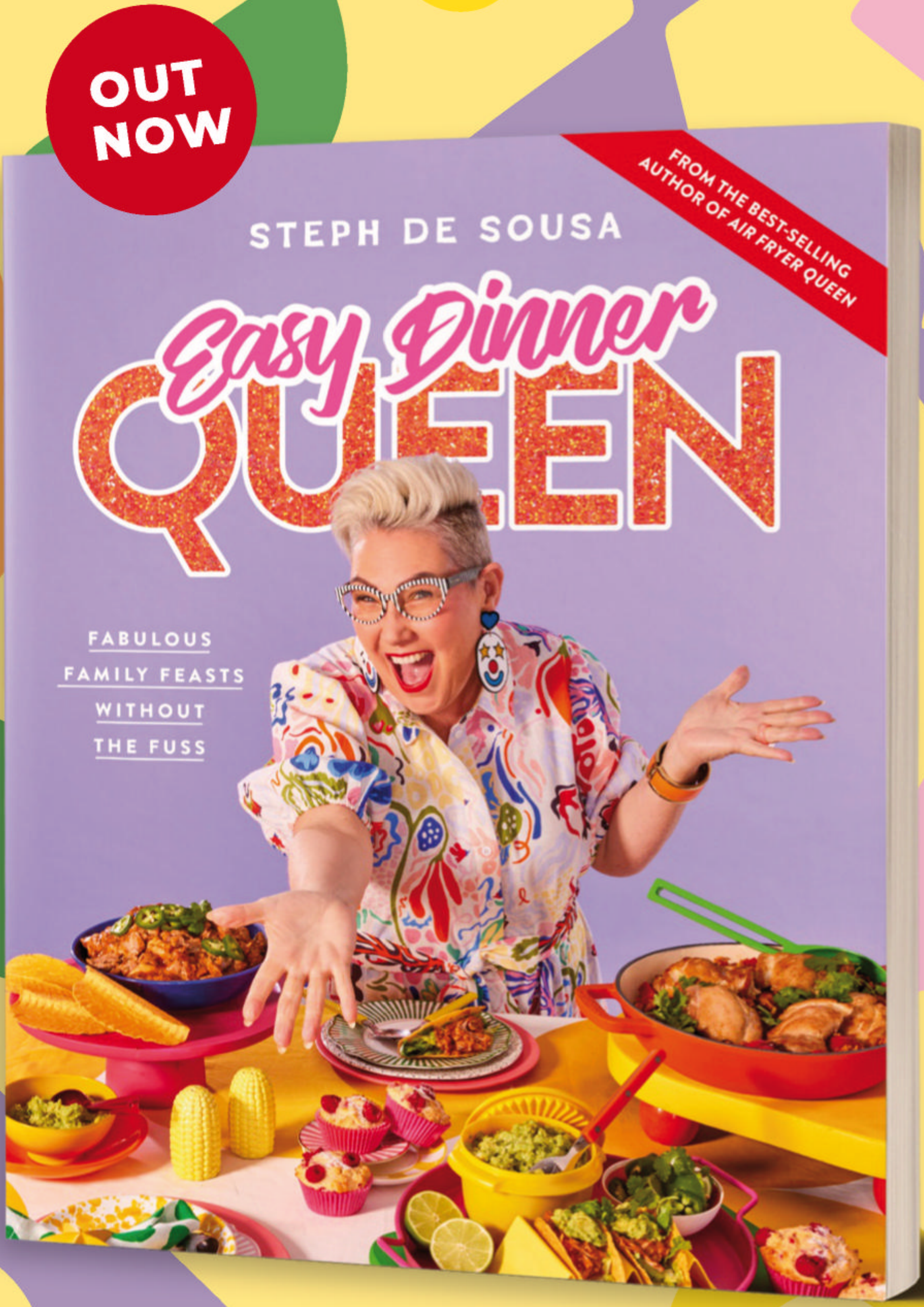
FLOUR POWER

Australia's best home bakers and pastry professionals share recipes that bring them joy in *The Baker's Book* (Murdoch Books, $45). It's a truly cosy treat, and you'll enjoy the bites of wisdom that come with the 60-plus photographed recipes.

SPACE MISSION

You can maximise your kitchen's space using Kaboodle's premium storage solutions. Its innovative pull-out shelving, including blind corner organisers (above), increase the functionality of cupboards and pantries. Available at Bunnings. ■

Beetroot photography Benito Martin. Prices are approximate and a guide only.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PAWSITIVELY PERFECT

Handmade treasures

Treat your pet with unique pieces from local Aussie artisans.

Words CAROLINE ZAMBRANO

1

Aussie artisans are turning pet products into wearable, playable and edible works of art! If you're after something special for your pet, there is a bevy of delights to choose, from handmade collars, leads and comfy bedding to bandanas, barrettes, toys and so much more.

1. Some creations give back, too. **Outback Tails' Desert Dog Chew Toys** (left, from $19.99 each) shine with designs by Central Desert artists. Proceeds support vital initiatives, such as desexing and neutering camp dogs in Indigenous communities.

2. **Urban Tails Pet Boutique** creates accessories such as bow ties (from $15.99), bandanas (from $14.99) and 100 per cent cotton holders to carry poop bags on your walks (from $24.95).

3. At online marketplace **Madeit.com.au,** you'll find all sorts of pet accessories, Charlie Belle Pupwear bow ties and hair bows (from $10.50), tweed berets ($21), treat pouches ($25), pet carrier covers ($73) and even plush flop beds ($69) – perfect for pampered rabbits or small pets with mobility needs.

4. For dogs who love livin' large, **Arctic Mist** offers very stylish martingale collars (from $60), harnesses (from $90), head halters (from $40) and machine-washable indoor cushion covers ($40).

5. **Wil and Essie**'s snuggle sacks ($56) are perfect for a fur baby to burrow into. Their foldable cafe mats (from $55) feature water-resistant padding and gorgeous handmade cotton covers with carry handles for easy transport.

6. If your dog has a sensitive tummy, see how it goes with **Pookie Pets™** Sweet Potato & Mealworm Bites ($15.99–$29.99). The insect protein is easy to digest and nutrient rich.

7. You could conceal a handful of the Bites in **Snuffle n' Sniff's** handmade snuffle mats (from $35). Your pets will have lots of fun and mental stimulation as they sniff out the hidden treats.

8. **Utopia Australia** celebrates nature, sustainability and culture in collars and leads (from $19.95) showcasing beautiful designs by artists from the Utopia region, north-east of Alice Springs.

Photography Adobe Stock. Prices are approximate and a guide only.

5

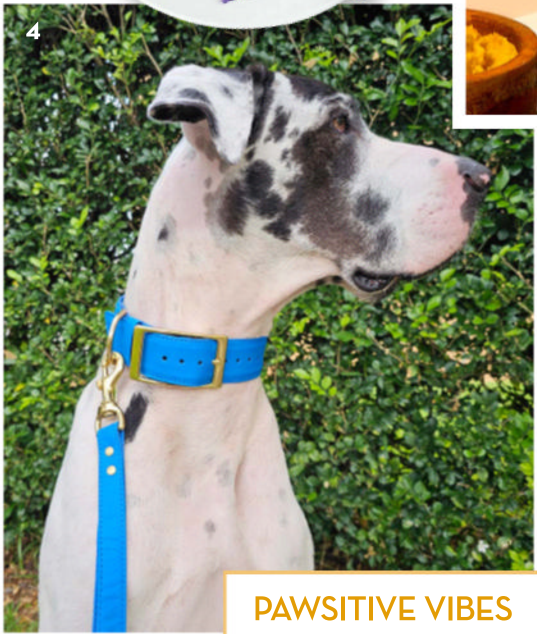
2

3

6

Pookie Pets
Freeze Dried Goodness

4

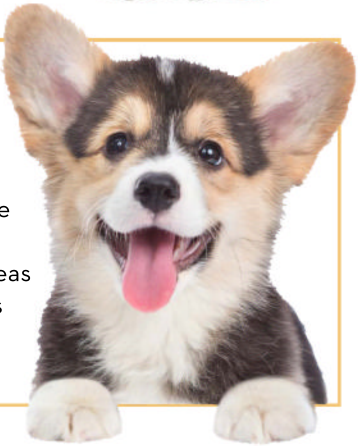


7

8

PAWSITIVE VIBES

It's **Take Your Dog to Work Day** on June 25! Bringing your pooch to work can lift your mood and create a more engaging environment. You'll find creativity flows, fresh ideas bloom and the workday feels pawsitively brilliant when it comes with extra tail wags.



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Unleash your pet's CREATIVITY

Creativity isn't just for humans – your pets might surprise you with their hidden talents! Try these fun and enriching activities.

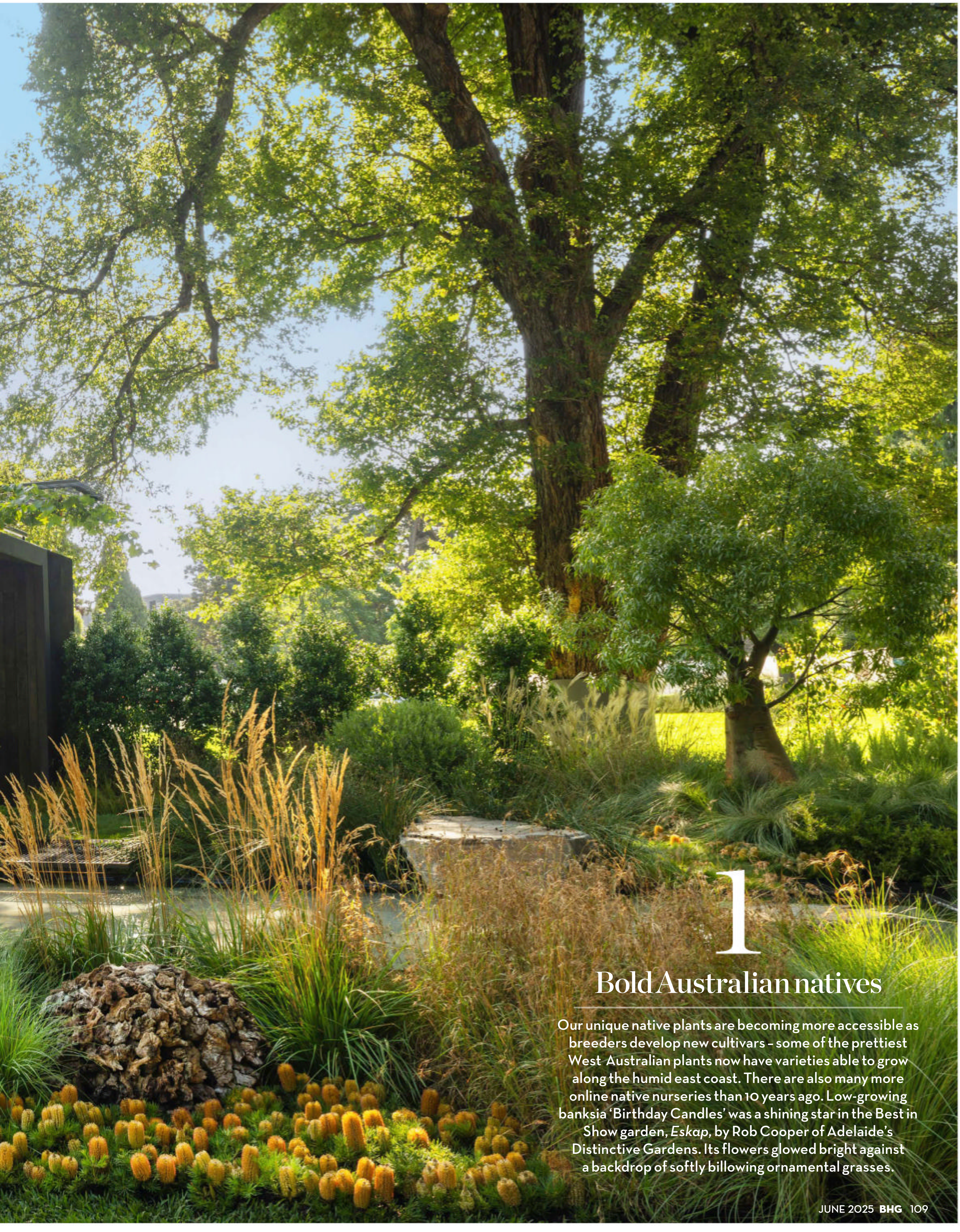
- **Pet painting**
  Dab pet-safe paint (children's paints are good) on a canvas, cover it with plastic wrap and smear peanut butter on top. As your pet licks the surface, they'll create art! Go to **bhg.com.au/pet-art/** for more ideas.
- **Musical sessions**
  Play an instrument or music and see how your pet responds. Some pups love to howl along or even lend a paw to make music.
- **Puzzle toys and scent games**
  Use a puzzle feeder or snuffle mat to satisfy your pet's foraging instincts and build problem-solving skills. You can also hide treats around the house for a fun, scent-tracking game.
- **Learning tricks**
  Teach your pet how to spin, wave, bow or roll over. Positive reinforcement makes learning fun and builds confidence.
- **DIY agility course**
  Set up a homemade obstacle course using cardboard boxes, chairs, cushions or tunnels to keep your pet active and engaged. ■

earthly delights

The 2025 Melbourne International Flower and Garden Show (MIFGS) highlighted some distinctly Australian garden trends, with design ideas that capture global influences while paying homage to our ancient land. Our garden editor, Jenny Dillon, identified six recurring themes.

Words JENNY DILLON *Photography* BEN VELLA, JENNY DILLON

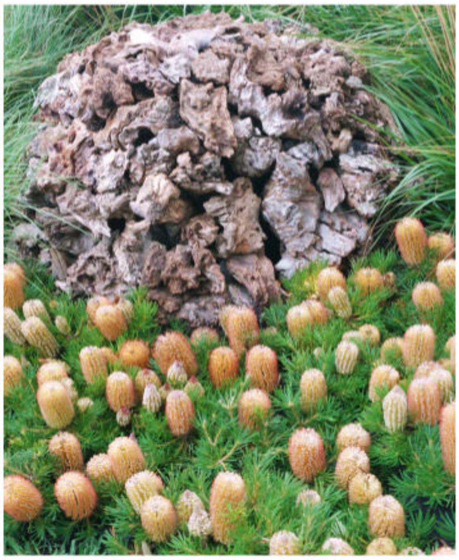
NATIVE STRAPPY LIRIOPE PEEKS THROUGH THE SLATTED METAL STEPS.



1

Bold Australian natives

Our unique native plants are becoming more accessible as breeders develop new cultivars – some of the prettiest West Australian plants now have varieties able to grow along the humid east coast. There are also many more online native nurseries than 10 years ago. Low-growing banksia 'Birthday Candles' was a shining star in the Best in Show garden, *Eskap*, by Rob Cooper of Adelaide's Distinctive Gardens. Its flowers glowed bright against a backdrop of softly billowing ornamental grasses.



2

Botanical art

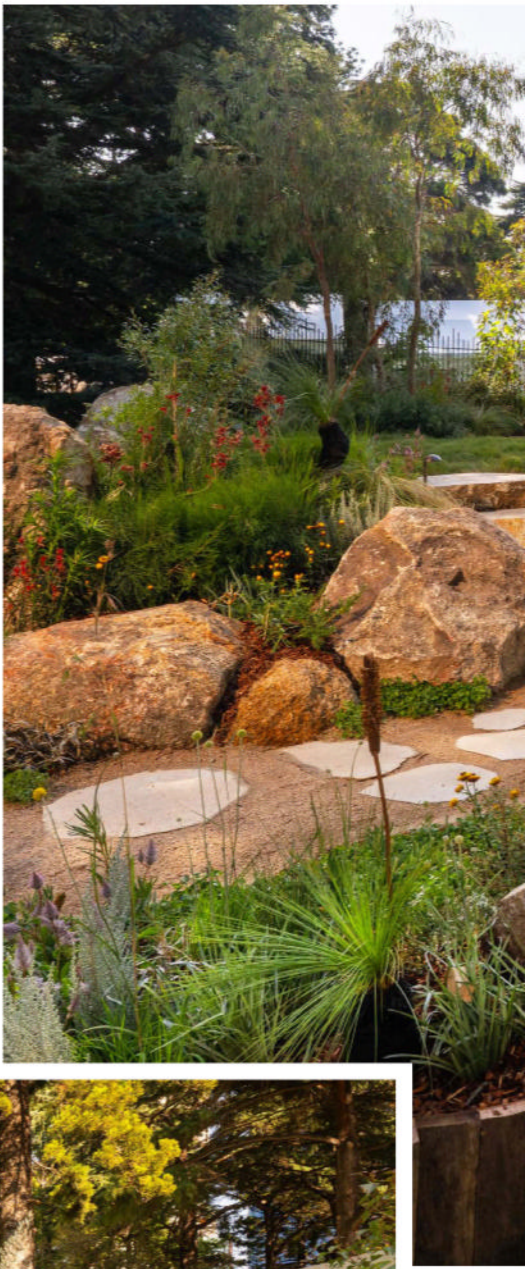
Gardeners say plant life is art, even when it's expired! Rob Cooper showed how with this mallee root art in his *Eskap* garden. Mallee roots, or lignotubers, are underground growths from which the many stems of the mallee tree emerge. When exposed, the gnarly twists look sculptural.

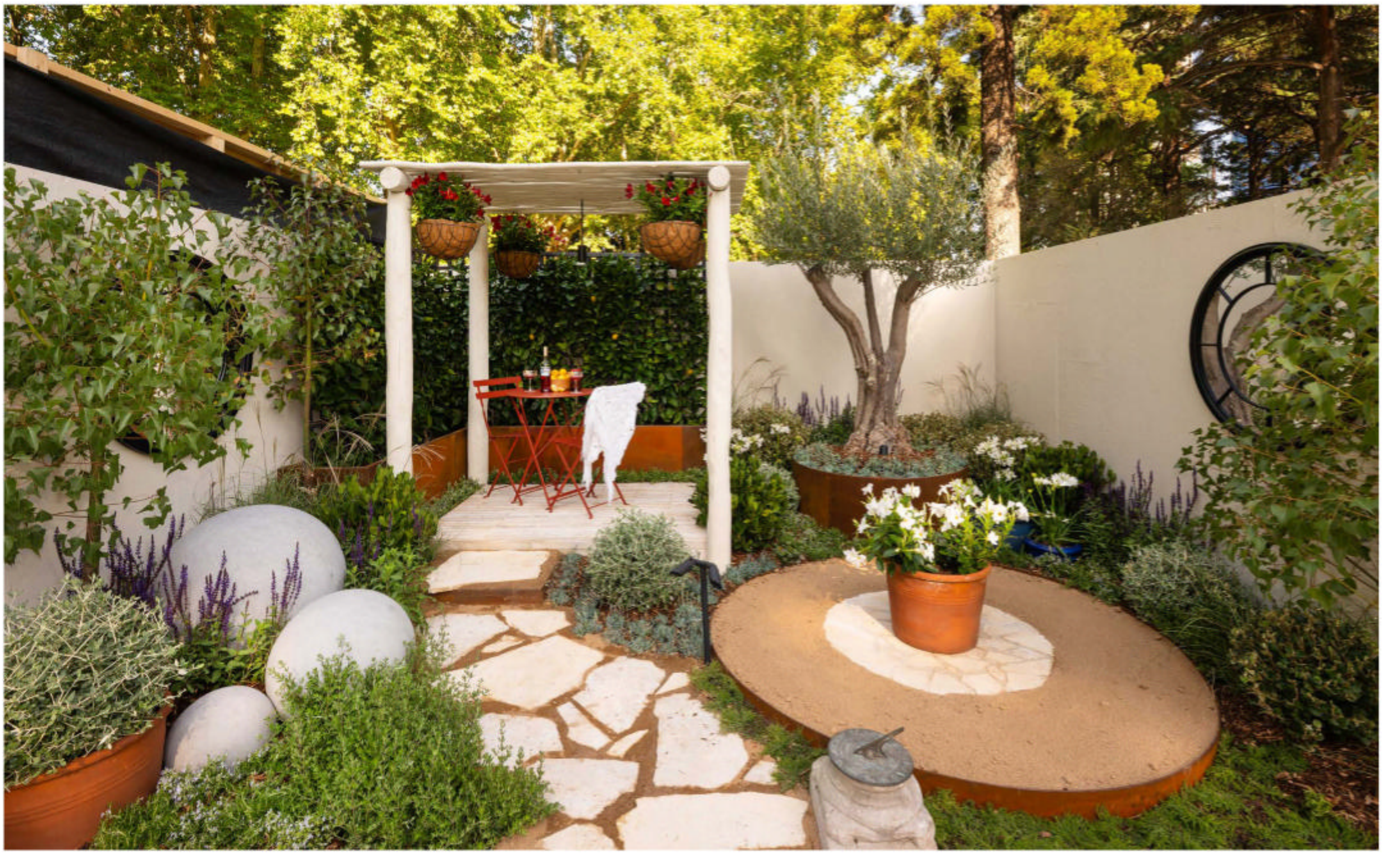
3

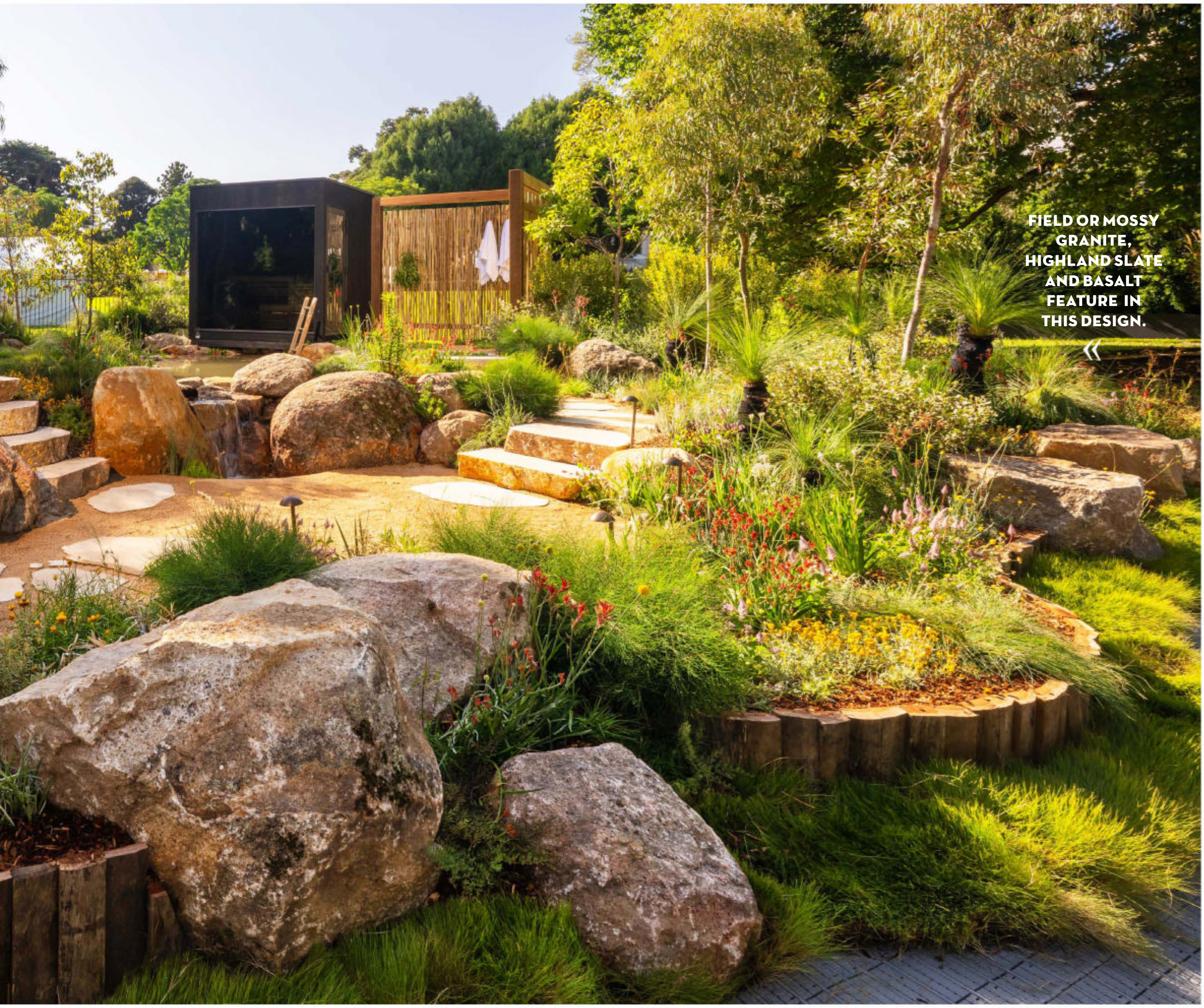
Rocks, boulders and gravel - just like in nature

The biggest evolution in garden designs has been the organic use of boulders, rocks, gravel and sand. The huge boulders in Ben Hutchison's silver medal winner *Between Moments* (right) captured the ochre colours of the Australian outback and gave the sense of longevity of our ancient land. There was also a feel of the playground, with paths and plantings inviting exploration.

The award-winning *Mediterranean Musings* (below) by Tall Poppy Landscapes' Adam Clements featured giant, egg-shaped boulders. These were countered by crazy paving and a smooth sandy bed that showcased standout plantings.





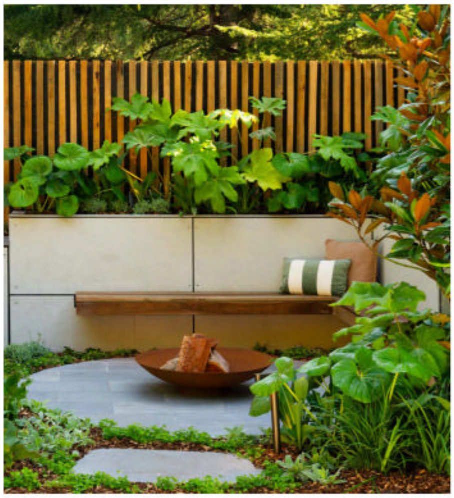


FIELD OR MOSSY GRANITE, HIGHLAND SLATE AND BASALT FEATURE IN THIS DESIGN. «

4

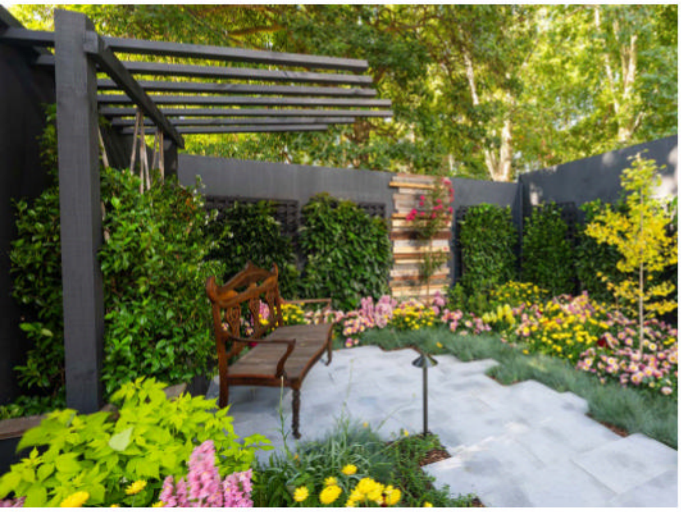
Wellness - saunas, ice baths, firepits

Wellness continues to be a big factor in garden design. MIFGS director Trent Cornish says last year it was mental wellness: "This year it's physical wellness." Ben Hutchison's *Between Moments* (above) included a sauna while Jake McCorkell's *Evergreen Escape* (right) had a firepit to cosy up a seating zone.



> "YOUNG PEOPLE ARE SWAPPING SCREEN TIME FOR GREEN TIME."

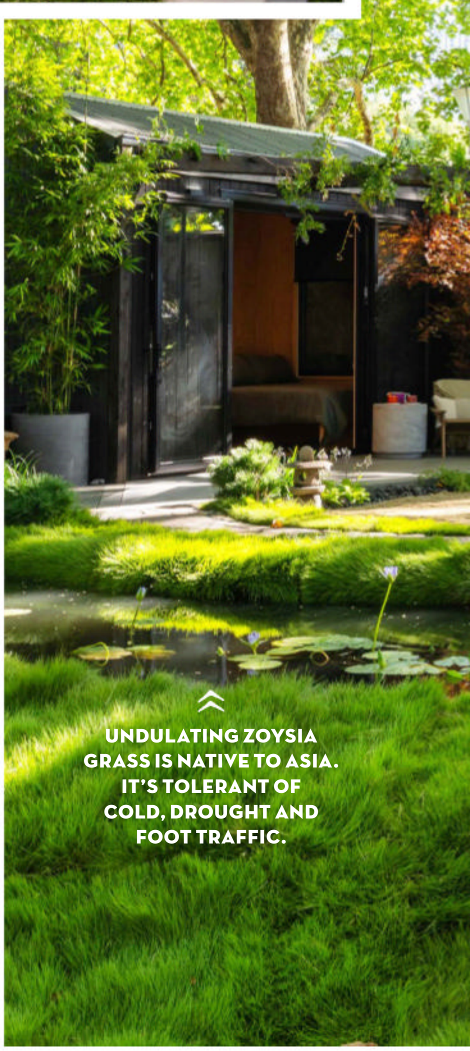
TRENT CORNISH, MIFGS DIRECTOR, ON THE NEW GENERATION OF GARDEN LOVERS



5

Smaller, simpler pavilions

Pavilions, gazebos and pergolas create spaces where you can gather with friends, sit alone for moments of quiet reflection or, as with Tanya Kathleen's *Live in Joy* (middle left), simply stop to enjoy the view. Jason Hodges' *Doable* garden (above) was pared back to the basics, moving away from huge covered entertainment areas while adding sophistication to the traditional '50s and '60s Aussie backyard. Christian Jenkins' and Bailyn Jenkins' silver medal-winning garden *Yutori* (right) included a traditional Japanese pavilion that was both simple and elegant.



UNDULATING ZOYSIA GRASS IS NATIVE TO ASIA. IT'S TOLERANT OF COLD, DROUGHT AND FOOT TRAFFIC.

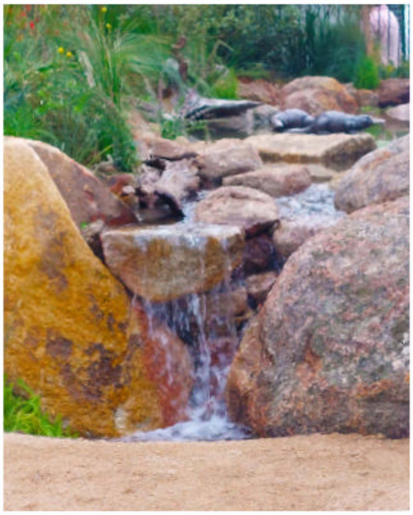
PICK YOUR OWN PERGOLA

If you're keen for a pergola or gazebo of your own, COLORBOND® steel is a great choice. It resists corrosion and flaking and has excellent spanning capabilities so needs minimal posts. You'll find more pergola ideas and suppliers at **colorbond.com**.

6

Water features with a difference

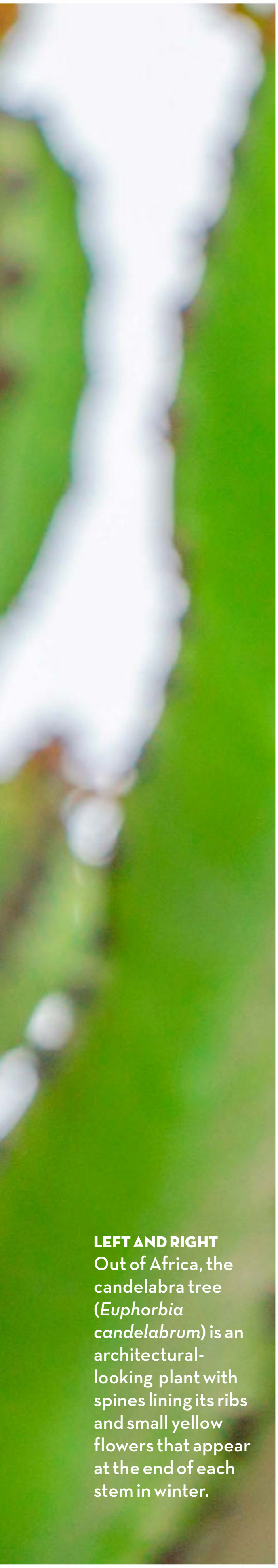
Water features have been an ornamental part of gardens for centuries, but now they have a practical cooling function during hot summers. A reflection pool in Rob Cooper's *Eskap* (right) added a fourth dimension as it mirrored the sky, clouds and canopies above. The billabong in Ben Hutchison's *Between Moments* (far right) cascaded over boulders. ■

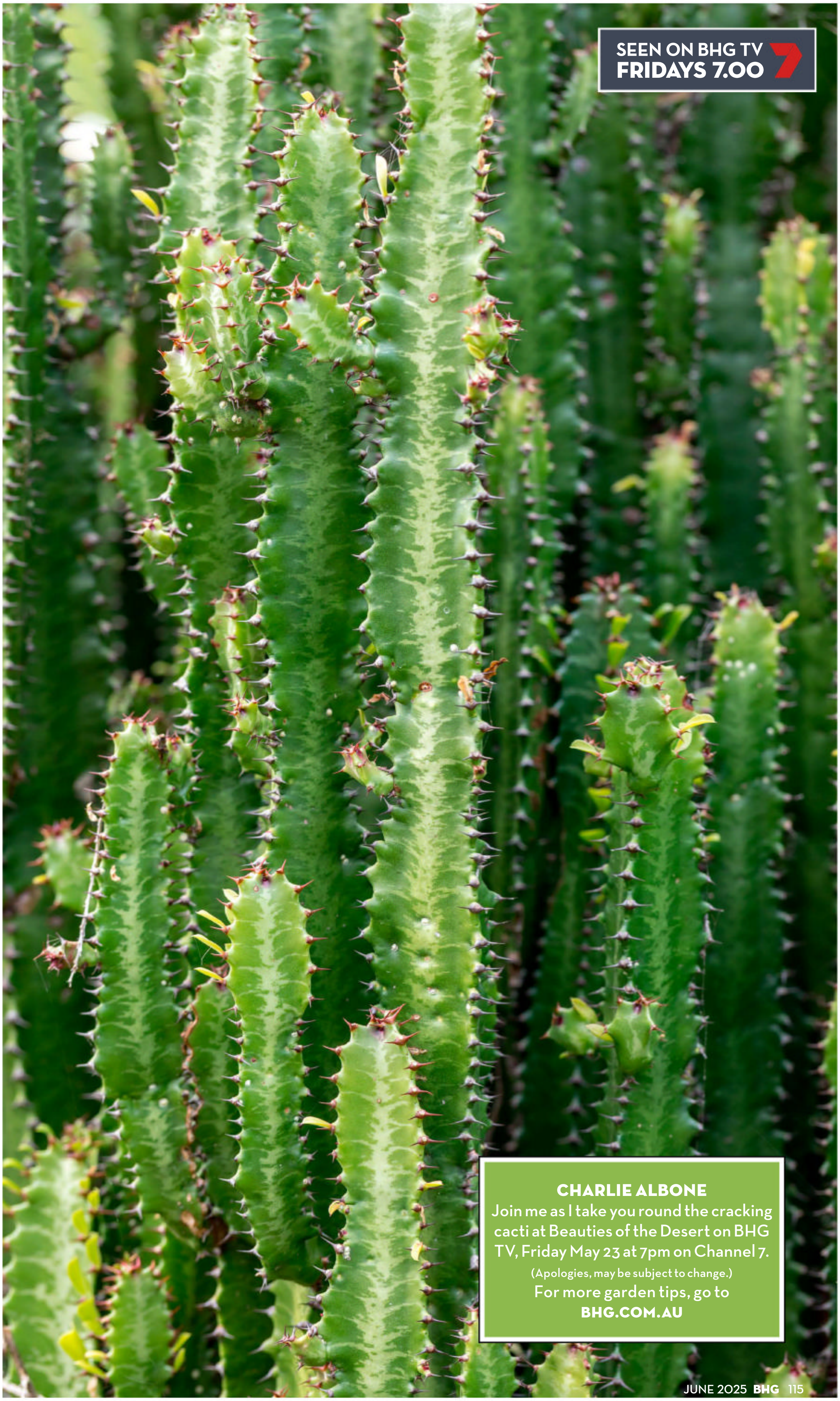


Quirky CACTI

WITH CHARLIE

Cacti are wonders of nature. Tough and resilient, they've adapted to survive extremely hot days, freezing nights, and many things in between.

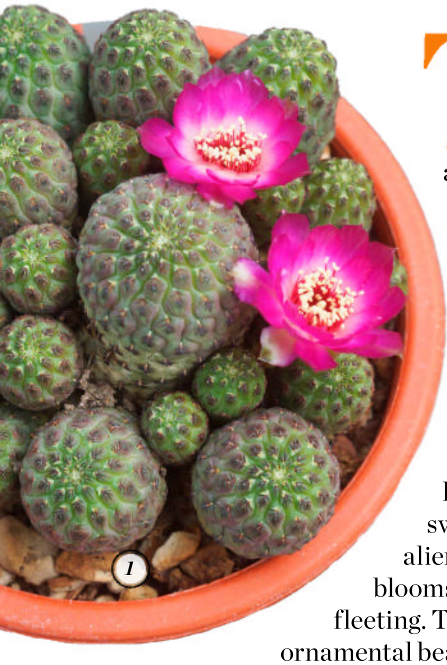




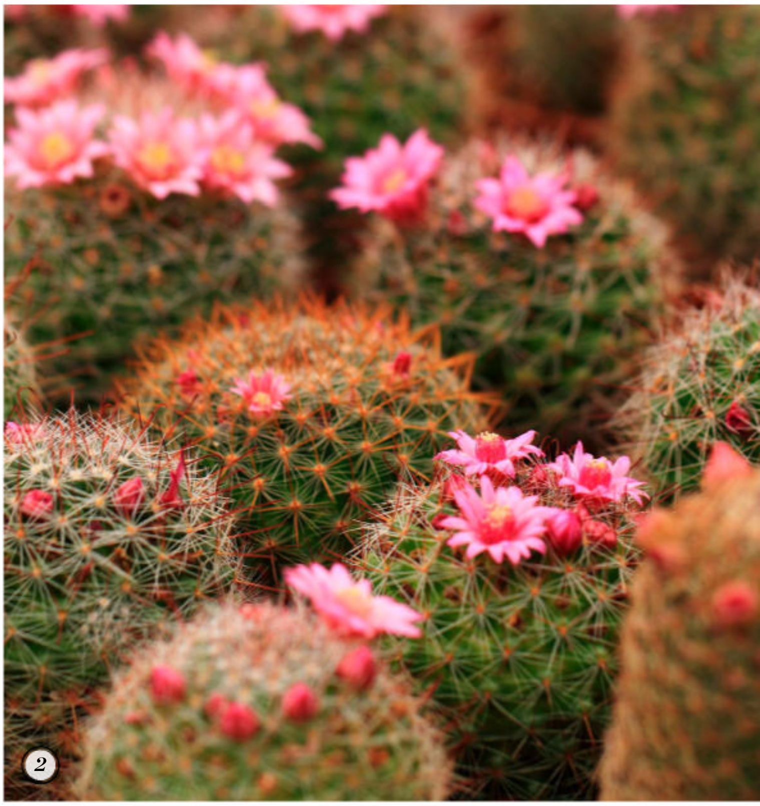
SEEN ON BHG TV
FRIDAYS 7.00

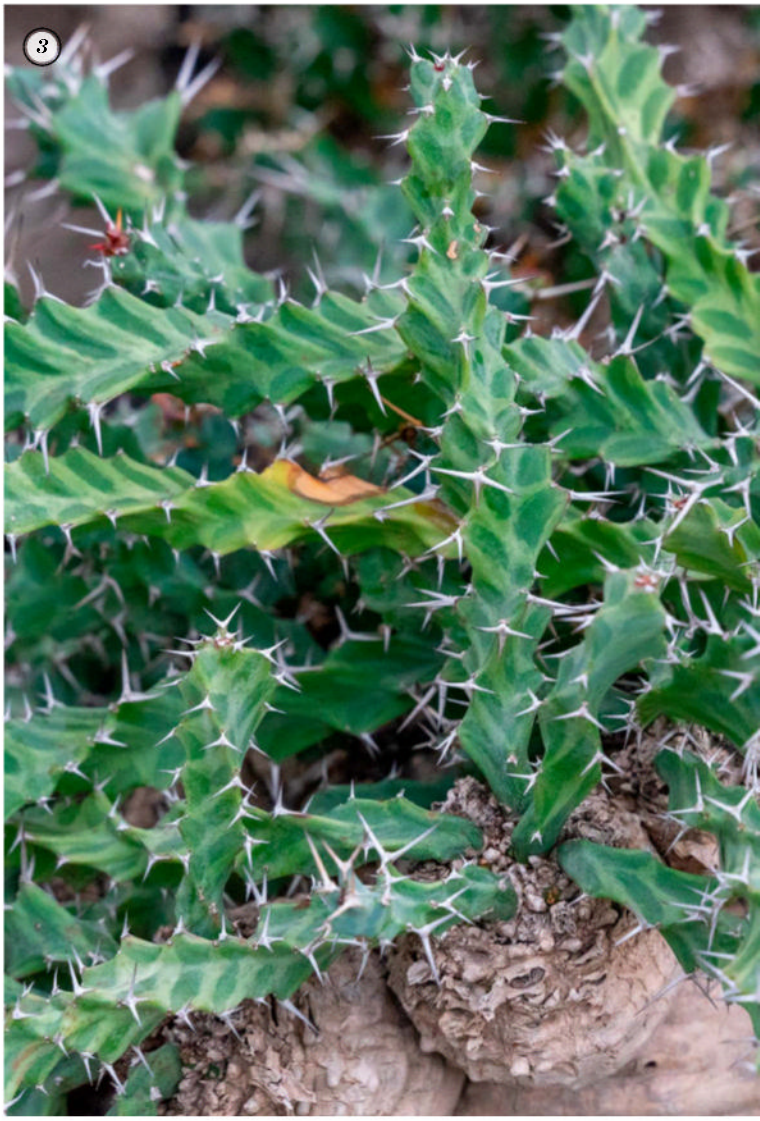
LEFT AND RIGHT Out of Africa, the candelabra tree (*Euphorbia candelabrum*) is an architectural-looking plant with spines lining its ribs and small yellow flowers that appear at the end of each stem in winter.

CHARLIE ALBONE
Join me as I take you round the cracking cacti at Beauties of the Desert on BHG TV, Friday May 23 at 7pm on Channel 7.
(Apologies, may be subject to change.)
For more garden tips, go to
BHG.COM.AU



There's more to cacti than the tall, three- or four-armed bandits that rise up from a stony desert floor. They come in a diverse range of shapes and sizes, making them the perfect plant for your creative collection. Choose from little buttons or fat, swirling globes, or crested cacti that surge like crashing waves. Or collect cacti with long hairy tails that dangle and sway as though they're in an alien disco. Then there are the blooms, fabulously vibrant but often fleeting. They emerge like strings of ornamental beads along the margins or sit with silky fragility among the sharp spines.





Cactus care

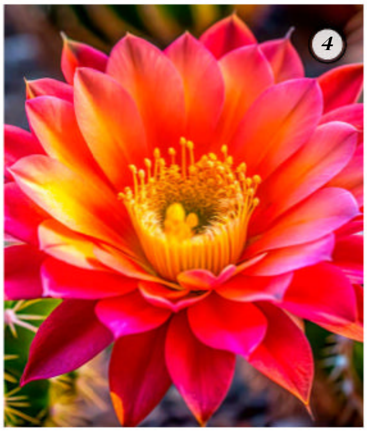
Keeping your cacti happy and glorious, and pest and disease-free, means giving them the growing conditions that meet their prickly needs. The ideal growing conditions are:

Climate: Temperate, semi tropical or tropical with very low humidity.
Aspect: Full sun.
Soil: Well drained, so water moves away from the roots.
Food: Quality succulent and cactus controlled-release fertiliser.

Water: Infrequently, when soil is dry. Cacti store water in their stems and, since their leaves have been modified into the sharp spines, they are unable to release excess water. Too much water can cause rot or the surface to split open.

1 The spiralling pattern of rauschi (*Sulcorebutia rauschii*) is intensified as it forms in dense clusters. From Bolivia, it produces dynamic magenta flowers in spring. **2** Small and chunky, you'd be tempted to play bowls with barrel cactus (*Echinocactus grusonii*) if it weren't for the spines. And you'd ruin the pretty spring flowers. **3** A common name for *Euphorbia lactea* is dragon bones, and like all members of the Euphorbia family, its sap can irritate your skin. **4** The flower of the column-shaped San Pedro cactus (*Echinopsis pachanoi*) brings summer nights alive. The blooms are often white, but they come in vibrant reds as well. **5** The cute Turk's cap cactus (*Melocactus azureus*) wins hearts with its floral crown. **6** A crested San Pedro cactus (*Trichocereus pachanoi*) looks like a wild day in the surf! **7** 'White Ghost' dragon bones has an ethereal beauty. **8 & 9** There are no spines on monkey tail cacti (*Cleistocactus colademononis*), but instead soft hairs and salmon-coloured flowers along the stems. ■

6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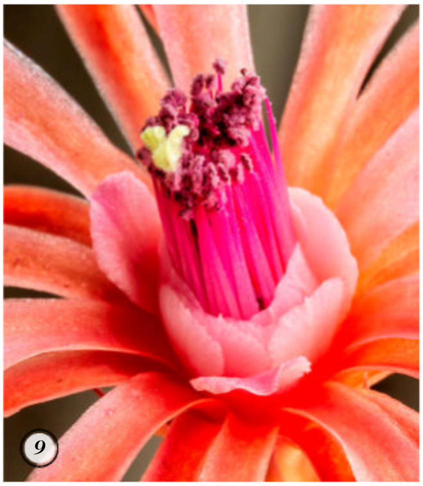
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SCAN ME
Scan for more tips on flowering succulents and cacti at **bhg.com.au**.

Photography Adobe Stock, Canva

Milton Black
Astrologer

MOON guide

Garden according to the phases of the moon with Milton Black.

BLUE HIBISCUS

Milton's tips for Gemini season

(May 22 to June 21)

Gemini gardeners are motivated more by logic and reason, rather than by feeling and emotion. Consequently, the cool turquoise and blue colours have a soothing and refreshing effect on Gemini's highly strung nervous system. Planting Swan River daisy, blue lechenaultia, blue hibiscus and blue pincushion will always bring a sense of peace. Bare-rooted trees such as lemon, apple, pear and cherry can be planted. Many Geminis prefer others to do the cooking, but they're good at roasts with all the trimmings. Top off your roast with a Yorkshire pudding but remember the oil must be piping hot in the tray before you pour in the mixture, otherwise it won't rise.

PISCES
AQUARIUS
CAPRICORN
SAGITTARIUS
VIRGO
LEO
CANCER
GEMINI
TAURUS
ARIES

ZODIAC SIGNS

The 12 signs of the zodiac are divided into four groups – fire, air, earth and water.

Fire signs

Aries and **Sagittarius** are in harmony with all fruit. **Leo** is in harmony with nuts and all seed-producing crops.

Earth signs

Capricorn and **Taurus** are in harmony with all root vegetables that produce crops below the ground, including garlic. **Virgo** is in harmony with all herbs.

Air signs

Libra, Aquarius and **Gemini** are in harmony with plants that produce flowers and perfumes.

Water signs

Cancer, Scorpio and **Pisces** are in harmony with above-ground crops, including trees, shrubs, lawns, and leafy, juicy and fleshy vegetables.

- ♊ Gemini
- ♋ Cancer
- ♌ Leo
- ♍ Virgo
- ♎ Libra
- ♏ Scorpio
- ♐ Sagittarius
- ♑ Capricorn
- ♒ Aquarius
- ♓ Pisces
- ♈ Aries
- ♉ Taurus

JUNE 2025

How to use the calendar

🟨 **Best days**

🟥 **Second-best days**

On these days, thin out seed boxes, sow seeds and plant seedlings that produce their crop above the ground.

These include peas, beans, corn, cabbage, cauliflower, broccoli, brussels sprouts, eggplant, lettuce, celery, silverbeet, spinach, endive, Chinese cabbage, tomato, cucumber, asparagus crowns, artichoke, marrow, pumpkin, capsicum, melon, zucchini, chicory, sprouts, rhubarb and herbs (except garlic).

You can also plant out flowering shrubs, annuals, flowers (not bulbs), cactus, tree ferns, flax, passionfruit vines and kiwifruit.

Plant fruit trees and trees that produce edible nuts, such as almond, macadamia, pecan and walnut. Grapes and banana can also be planted.

Take cuttings from established trees and shrubs, and propagate. This is also a good time for planting trees and climbers, and sowing new lawns.

SUN	MON	TUES	WED	THUR	FRI	SAT
1 ♌	**2** Moon enters Virgo 1:00pm	**3** First Quarter Moon in Virgo 1:40pm	**4** Moon enters Libra 11:38pm	**5** ♎	**6** ♎	**7** Moon enters Scorpio 12:22pm
8 ♏	**9** ♏	**10** Moon enters Sagittarius 12:55am	**11** Full moon in Sagittarius 5:43pm	12 Moon enters Capricorn 11:54am	13 ♑	14 Moon enters Aquarius 9:00pm
15 ♒	16 ♒	17 Moon enters Pisces 4:08am	18 ♓	19 Last Quarter Moon 5:19am Moon enters Aries 9:07am	20 ♈	21 Moon enters Taurus 11:52am
22 ♉	23 Moon enters Gemini 12:57pm	24 ♊	**25** Moon enters Cancer 1:43pm New Moon 8:31pm	**26** ♋	**27** Moon enters Leo 4:05pm	**28** ♌
29 Moon enters Virgo 9:43pm	**30** ♍					

1 Solid number means plant all **ABOVE**-ground crops during the moon's **WAXING** cycle.

1 Hollow number means plant all **BELOW**-ground crops during the moon's **WANING** cycle.

🟩 **Best days**

🟫 **Second-best days**

On these days, sow seeds and plant seedlings that grow their crops below ground, such as carrot, parsnip, radish, beetroot, onion, leek, swede, turnip, sweet potato, seed potato, yam, cassava, garlic and ginger.

This is a good time to plant flowering bulbs or bulbs for propagation and development rather than flowers. Also, plant bare-rooted trees to develop root growth, and refurbish established lawns.

▨ A favourable time for transplanting all types of established trees, shrubs, ferns and bulbs.

☐ Weed and lightly feed. Water with seaweed-type products only.

🟪 Destroy or spray weeds, pests and noxious growth. Cut lawns, do heavy pruning and clear rubbish – don't plant or transplant anything.

Prepare soil and fertilise garden beds for future planting; spread and make compost. Feed all established plants, shrubs and lawns, then water in. This is the best time for dethatching or coring lawns.

🟦 Do not plant or transplant anything, as the moon is adversely aspected with the sun.

Times are in Australian Eastern Standard Time, AEST. This applies to NSW, the ACT, Qld, Vic and Tas. For SA and NT, deduct half an hour. For WA, deduct two hours. During Daylight Saving Time, add 1 hour. **Any questions?** Email milton@miltonblack.com.au ■

Photography Adobe Stock; illustration Getty Images

better gardening

[NEWS, PRODUCTS AND TRENDS]

SHOP NOW

IN STYLE

JUST ADD SALT

Bring modern moxie to your indoor garden with this Etch plant pot. Choose from a trendy Salt colour (shown), dark green Agave or pinky-brown Musk. The durable 13cm resin pot with matching tray is $69 from Melbourne design house Capra Designs.

RAMBLIN' ROSE

A winner for covering fences, pillars or arbours, David Austin rambler 'The Lady of the Lake' is set to win many hearts. It proved itself when released in the UK in 2014 but has only now reached our shores. The rose repeat flowers with delicate, semi-double, pale pink blooms. Growing 3–4 metres, it's hardy in most soils and copes with full or part sun. It holds its fruit-perfumed flowers in sprays on slender stems. Stockists at **davidaustinrosesaustralia.com.**

500 FAVES

Let's go native

After a six-decade love affair with native plants, award-winning horticulturist Angus Stewart knows which ones work best in gardens. Now he shares his top 500 in the information-packed *Favourite Australian Plants* (Allen & Unwin, $34.99). It's a must-own reference for all keen gardeners.

500 POPULAR NATIVES FOR YOUR GARDEN
FAVOURITE
AUSTRALIAN
PLANTS
ANGUS STEWART

WHAT'S ON?

Gather and grow in Esk

For a true country garden fair, head to historic Esk in south-east Queensland and its Esk Garden Fair on Saturday, June 21. It's a celebration of rural gardening and creativity, with speakers sharing gardening wisdom, live music, crafting, food and displays by the dozen by local nurseries and hobby growers. Entry is $5 (kids under 16 free). Find more details at **eskgardenandlifestylefair.com.** ■

Prices are approximate and a guide only. Due to the printing process, colour reproduction is a guide only.

WIN!

YOUR RENT OR MORTGAGE PAID FOR A YEAR!

HOW WOULD YOU LIKE A BREAK FROM YOUR BIGGEST EXPENSE FOR A WHOLE YEAR?
Whether you own or rent, this incredible prize – **worth $46,000,** based on the national average yearly rent or mortgage repayment – could be a dream come true!

HOW TO ENTER:

Visit womensweekly.com.au/BIGwin or scan the QR code and complete the entry form.

Aus. & NZ res. 18+ only. Starts 30/12/24 12:01am AEDT. Ends 31/10/25 at 11:59 pm AEDT. Retain receipt(s)/invoice(s) & magazine title(s). Draw: 12:30pm AEDT, 5/11/25, at 5/9 Fitzpatrick Street, Revesby, NSW, 2212. Prize: AUD/NZD $46,356 (based on average yearly rent or mortgage repayment in Australia) (1 winner). Winner at Prizestolove.com.au/competitions by 7/11/25. Promoter: Are Media Pty Limited ABN 18 053 273 546, 54 Park Street, Sydney, NSW 2000, Australia. See Prizestolove.com.au/competitions for Terms and Conditions. NSW Authority No. TP/03786. Permit No's: ACT TP 24/02673 & SA T24/2047.

Jenny Dillon
Garden Editor

In your GARDEN

When your garden slumbers in winter, it's gaining strength for spring!

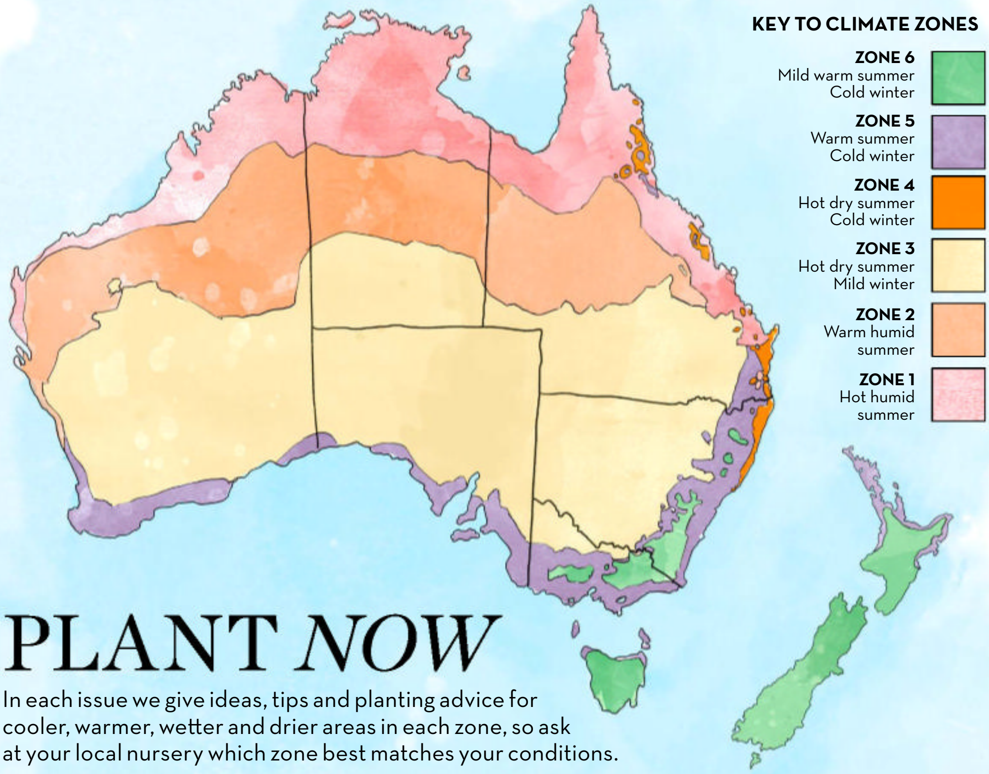
SEASON SPECIALS

Grow pops of winter colour!

PEARL DROPS
For colour when its needed most, try winter heath (*Erica carnea*).

PURE GOLD
The bright, tiny flowers of winter aconite arrive just as you're winter weary.

PEELS OF DELIGHT
Native fuchsia, or correa, has dainty, bell-shaped flowers in cooler months.

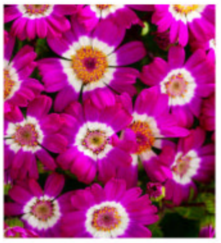


KEY TO CLIMATE ZONES

ZONE 6 Mild warm summer Cold winter	🟩
ZONE 5 Warm summer Cold winter	🟪
ZONE 4 Hot dry summer Cold winter	🟧
ZONE 3 Hot dry summer Mild winter	🟨
ZONE 2 Warm humid summer	🟧
ZONE 1 Hot humid summer	🟥

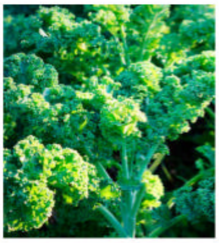
PLANT *NOW*

In each issue we give ideas, tips and planting advice for cooler, warmer, wetter and drier areas in each zone, so ask at your local nursery which zone best matches your conditions.



FLOWERS

ALL ZONES Geranium, pansy, primula, salvia and viola.
ZONES 1-3 Ageratum, aster, coleus, cosmos, dianthus, kangaroo paw (top left), snapdragon, sunflower and zinnia.
ZONES 4-6 Allium (ornamental), alyssum, begonia, calendula, *Camellia japonica*, cineraria (bottom left), foxglove and lupin.



VEGETABLES

ALL ZONES Broad beans, garlic, lettuce, onion and radish.
ZONES 1-3 Asparagus, artichoke (globe and Jerusalem), beans, beetroot, broccoli, cabbage, capsicum, carrot, celery, chilli (top), kale (bottom), leek, potato, radish, tomato, silverbeet and turnip.
ZONES 4-6 Parsnip, peas and snow peas.

Photography Tony Fawcett, Adobe Stock

> “Flowers are the music of the ground, from earth’s lips spoken without sound.”
>
> EDWIN CURRAN, AMERICAN POET

TRUMPET-SHAPED LILIES

FACT OR FICTION?

WINTER WONDERS

Conspiracy theorists claim Alexander the Great died from hellebore-spiked wine, and that a Greek king’s daughters were cured by a drug made from hellebores after illness caused them to run naked through city streets. Whatever the story, hellebores are winter wonders that shine when little else does. Often called winter roses (they have nothing to do with roses), they need good drainage, humus-rich soil, summer shade and a late-autumn feed of complete fertiliser.

BERGENIAS THRIVE IN SHADY AREAS, ADDING COLOUR AND INTEREST TO A DULL SPOT.

GARDEN *SECRETS*

Divide and conquer with your favourite perennials.

1

FREE PLANTS

Increase your showiest perennials by division. Among the easiest dividers are catmint, scabious, lamb’s ear, liatris, astilbe, achillea, bergenia and geranium.

2

SIMPLE DIVISION

Some plants can simply be pulled apart by hand, or by separating roots with a sharp spade, ensuring that each section has several growth nodes.

3

EASY SNIP

Use secateurs to cut into sections plants with thick rhizomes, such as bergenias. Then replant sections and sit back and wait for new foliage to appear.

BERGENIA

GARDENING ADVICE

◆ **MOVE** small deciduous trees while they are dormant. ◆ **CHECK OUT** flowering japonica and sasanqua camellias, now appearing in nurseries. ◆ **START** planting bare-root roses, deciduous fruit trees and ornamentals. ◆ **GATHER** remaining fallen autumn leaves for compost making. ◆ **ADD** decayed animal manure to fallow vegie beds, or grow broad beans to be eaten young before digging the leaves and stems into beds to boost the soil’s nutrients and nitrogen content. ■

Rural *idyll*

WITH GRAHAM

Beyond the old oak trees that stand guard at the entrance to Oak House lies a rather special garden. It celebrates the idea that open spaces provide positive energy for packed garden beds and tree-lined boulevards.

Words JENNY DILLON *Photography* SIMON GRIFFITHS

GRAHAM ROSS
Join me as I show you around this beautiful garden on *BHG* TV, Friday, May 16 at 7pm on Channel 7.
(Apologies, may be subject to change.)
For more gardening tips go to
BHG.COM.AU

SEEN ON BHG TV
FRIDAYS 7.00

Gardens are ever changing, be it by the seasons, the environment, the elements, the passing of time, or the evolving needs of the plants. It's something Sam Crawford embraces as she replants, revitalises and rearranges her sprawling country garden, Oak House.

Nestled in a valley in Victoria's Macedon Ranges, the home and 2.5-hectare garden is where Sam grew up and returned to 10 years ago. In the years between leaving home and returning, she trained as a horticultural agronomist, then a landscape designer and is now applying those skills to turning a place of quiet neglect into a thriving and harmonious example of beauty and function.

LIVING HISTORY

The home and garden sit within a 2000-hectare working farm originally owned by Sam's great, great, great grandfather. Two English oak trees (*Quercus robur*) were said to have been planted here back in the 1860s by Burke and Wills' botanist Herman Beckler. The group supposedly passed through the farm on their ill-fated journey into the outback, although other stories of the trees say they predate this tale.

Planted at the entrance to the house, the trees have grown into imposing old age and are now a quintessential part of the garden.

ABOVE LEFT Landscape designer Sam Crawford balances dense plantings with open paths. Here, a mass of daisies spills over a walkway, leading the eye to a teardrop sculpture by Bendigo artists Wired for Living. **ABOVE** The options are many if you fancy foliage balls. Deep-green buxus, or the grey-tinged westringia or santolina are all great choices. **LEFT** Aussie gums grow side by side with a pair of mighty oaks by the property's gate.

THE GARDEN AS A LABORATORY

As a landscape designer, Sam uses her garden to experiment with new plant varieties, to try out different plant combinations and to learn how to maximise microclimates. "There are so many new plant varieties coming onto the market, it's important to know how and where they'll thrive."

When she was growing up on the farm, the land was mostly trees and open spaces. Now the mature trees create the framework for large garden beds, crammed with perennials and ornamental grasses.

Sam's philosophy is to bring the various spaces together to make the transition from indoors to outdoors seamless.

For example, the home's central hallway leads to a path lined with crepe myrtles. And every door and window is a frame for what's outdoors. "The aim is to create a viewpoint – a picture – wherever you are," she says.

Sam's design tips

1 **Divide the garden** into easily accessible zones, with space dedicated to plants, produce, seats and entertaining. A productive zone can be as simple as a few pots with herbs.

2 **Consider how zones are linked.** Establish or use pathways between planted sections.

3 **Ponder how the whole garden connects visually with the surrounding landscape.** Can a visitors' journey be directed so that it finishes with the sight of a beautiful vista, perhaps?

4 **Use the concept of mass (plants) and void** (paths, lawn, open space) to provide balance and flow.

5 **Choose a range of plants that have similar needs.** It is fine to mix natives with non-natives.

6 **Stagger plants** according to their height and from where they'll be viewed.

7 **Give plants the room** they require in the long term. Grasses, especially, need space to thrive.

8 **Repeat plants** in different areas for continuity of shape and colour.

9 **Don't be afraid to rethink** or rejig a space.

FAR LEFT Sam suggests planting your favourite mix of perennials in generous garden beds so they become colourful and textural, with the look of a living tapestry. **LEFT** The mighty leaves of verbascum are overwhelmed in spring and summer by towers of flowers. These then fall back to reveal the dainty pillars of lilac perovskia, or Russian sage, planted behind. **BELOW** The billabong at the bottom of the garden is framed by boulders and plants. The wide tree-lined walkway is a visual extension of the home's central hallway. Sam tries to match the trees with what's happening in the outer areas of the garden. ■

> “MY FAVOURITE PART OF THE GARDEN IS THE SEASONAL CHANGES.”
>
> SAM CRAWFORD, LANDSCAPE DESIGNER

Inspired TRAVEL

Discover these seven destinations that have roused creative visions for artistic greats. *Words* ELIZABETH A. NIXON

There are artists, poets and philosophers who have inspired generations. What if you could go to the places that, in turn, inspired them? From Tasmania to New Mexico, these places, sights and experiences have impressed some of the most talented creators throughout the years. Why not pay them a visit and see what sparks in you?

1 Nietzsche's Path, Èze, France

WHO **Friedrich Nietzsche, German philosopher**

Friedrich Nietzsche (1844–1900) found inspiration for the third part of *Thus Spoke Zarathustra*, his famous philosophical novel, while hiking the scenic trail that connects the coastal township of Èze-sur-Mer on the French Riviera to the hilltop village of Èze (pictured opposite). It's said he walked down and up the path (which takes the average tourist about two hours to ascend) every, single, day!

Nietzsche's work stands apart from other philosophical writings due to its lyrical, poetic nature. His influence is seen in existentialism, literature, psychology and even modern culture. Many thinkers, including Carl Jung, Martin Heidegger and Jean-Paul Sartre, drew inspiration from Nietzsche's ideas.

WHAT TO DO

Even if you aren't looking for existential reflections, this medieval hilltop village overlooking the Mediterranean Sea may still inspire daydreaming and mindfulness.

Èze is a lesser-known destination, not far from the popular tourist spot of Nice. It's well worth a visit to explore its winding cobblestone streets, the cactus and Mediterranean flora at Jardin Exotique d'Èze, and the unbeatable, 360-degree clifftop views.

2 Gunnedah, NSW

WHO **Dorothea Mackellar, Australian poet**

Dorothea Mackellar (1885–1968) was born in Sydney's affluent Point Piper, but she loved time spent at her family's country properties near Gunnedah (pictured here) in the north-west of NSW.

Gunnedah is a word taken from the local Kamilaroi language meaning "Place of White Stones". The communities here were rugged and isolated and the settlers battled cycles of drought and flood, just as rural Australians do today.

While away in England at the age of 19, Mackellar became homesick. It was this pining for home that spurred her famous poem, *My Country*, its words painting such a vivid picture: "I love a sunburnt country, A land of sweeping plains, Of ragged mountain ranges, Of droughts and flooding rains."

WHAT TO DO

Gunnedah continues to inspire reflection, whether for its vast open spaces or the rhythm of rural life. The Bindea Walking Track, a 22km network of walking tracks, offers spectacular views.

SCAN ME
Scan for great stays at these destinations.

3 The Snowy Mountains, NSW

WHO Andrew Barton 'Banjo' Paterson, Australian poet

'Banjo' Paterson (1864–1941) spent much of his childhood in Illalong, near Yass, NSW, and along the Murrumbidgee River. Although later schooled in Sydney, he retained his love of the country and travelled widely.

His rhythmic ballads related the hardships and humour of rural life, and created a romantic image of the Australian bush. His poem *The Man from Snowy River* was an instant hit when it was published in April 1890, and celebrated the superb horsemanship of the Snowy Mountains riders he'd met.

WHAT TO DO

The Snowy Mountains (above), including Mount Kosciuszko, are as wild today as in Paterson's time. With their snow-capped peaks (June–October), deep valleys and clear streams, they draw visitors in search of adventure and solitude, both perfect elements for moments of creative reflection.

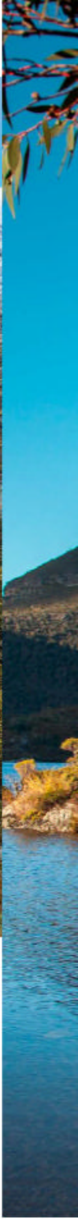
In spring, the alpine country of Kosciuszko National Park boasts wildflowers in abundance, limestone caves for exploring, and a summit hike with beautiful views.

Kosciuszko National Park is a six-hour drive from Melbourne, or a five-hour drive from Sydney.

Kosciuszko National Park

> “AND DOWN BY KOSCIUSKO... WHERE THE AIR IS CLEAR AS CRYSTAL, AND THE WHITE STARS FAIRLY BLAZE AT MIDNIGHT IN THE COLD AND FROSTY SKY.”

EXCERPT FROM *THE MAN FROM SNOWY RIVER*, 'BANJO' PATERSON



4 Cradle Mountain, Tasmania

WHO Stephen Spurling III, Tasmanian photographer

Stephen Spurling III (1876-1962) was a renowned photographer and wilderness explorer whose work had an indelible impact on Tasmania's cultural and environmental history. He captured some of the earliest photographic images of Cradle Mountain, and it was these photographs that inspired Gustav Weindorfer to explore the region. Weindorfer (1874–1932), an Austrian-born naturalist, advocated for Cradle Mountain (top right) to become a national park, saying “This must be a national park for the people for all-time.”

A contemporary to Spurling and Weindorfer, Frederick Smithies (1885-1979) was also influential in shaping Tasmania's conservation efforts. Through his passion for bushwalking and photography, Smithies extensively documented Tasmania's wilderness, including Cradle Mountain.

WHAT TO DO

Cradle Mountain remains a breathtaking spot, attracting artists, photographers and nature lovers. Visit to discover its rugged peaks, pristine lakes and diverse wildlife.

5 Key West, Florida, USA

WHO Ernest Hemingway, American author

Ernest Hemingway (1899–1961) first visited Key West (bottom right) in 1928 intending on a brief stay, but instead settled there for nearly a decade.

The serene lake shore and rugg ed peak of Cradle Mountain.

The island's colourful characters and maritime culture are all reflected in stories such as *To Have and Have Not*, *Islands in the Stream* and *The Old Man and the Sea*.

WHAT TO DO

Hemingway once said, "In order to write about life, first you must live it." You can take that as an invitation to experience a slice of life in Key West, with its dazzling waters, eclectic bars and clutch of wandering roosters. Perhaps you'll also plan a brief visit, only to stay longer than expected.

The road to Key West where turquoise waters meet endless horizons.

6 Monet's Garden, Giverny, France

WHO Oscar-Claude Monet, Impressionist artist

Oscar-Claude Monet (1840–1926) found endless inspiration in nature, including in his own garden (pictured above) in Giverny, France. Meticulously designing his garden to be a living masterpiece, Monet transformed the landscape surrounding his home to include the, now famous, waterlily pond with a Japanese bridge. He painted many variations of this scene, each capturing the dynamic beauty of changing light, colours, reflections and seasons.

Monet's works were innovative at the time, as he was at the forefront of the Impressionist art movement. Loose brushstrokes, vibrant colours and 'fleeting moments' inspired by natural light and movement are core to Monet's style.

WHAT TO DO

Monet's Garden in Giverny, in north-west France, is open to the public from April to November every year. A rambling garden, filled to bursting with dahlias of every shape and size, as well as a rainbow of cottage flowers, invites viewers to wander through before stepping into the artist's home. A short walk through the waterlily garden sees the iconic imagery from his many famous paintings come to life.

You can book a visit to Giverny direct from Paris, as a half- or full daytrip.

> "FILLING A SPACE IN A BEAUTIFUL WAY. THAT IS WHAT ART MEANS TO ME."
>
> GEORGIA O'KEEFFE

7 Taos, New Mexico, USA

WHO Georgia O'Keeffe, American modernist painter

Georgia O'Keeffe (1887-1986) was captivated by the stark desert landscapes of New Mexico, USA as well as its Native American and Hispanic cultures. While originally from Wisconsin, it is said that her time in New Mexico was deeply transformative.

She first visited in 1929 and spent summers there, painting. It wasn't until after her husband's death that O'Keeffe made New Mexico her permanent home in 1949.

She is most known for her sensual, modernist images of flowers, in which she expressed their essence, rather than simply replicating their appearance.

WHAT TO DO

Today, Taos, New Mexico, is a hub for artists and art lovers alike, rich in New Age influences and artistic culture. Canyon Road is lined with galleries where artists in residence share their stories of what inspires them and their art.

Taos Pueblo (above), that so enchanted O'Keefe, is a UNESCO World Heritage site. It's a living Native American community that has existed for over a thousand years. The Pueblo features traditional adobe structures, built entirely from earth, straw and water, which you can explore. ■

Photography Adobe Stock

better experiences

[**RACHEL IORFINO SHOWCASES FESTIVALS AND FAIRS THAT CELEBRATE CREATIVITY**]

1

Sydney Craft & Quilt Fair

JUNE 26-29, SYDNEY, NSW

Tickets starting from $25

If you love everything crafty, this fair is the perfect weekend outing. Engage in seminars, shop for new supplies and, most of all, celebrate the craftsmanship of fellow creators. For knitters, quilters, sewers, embroiderers and any other crafter you can think of.

2

Alice Springs Beanie Festival

JUNE 20-23, ALICE SPRINGS, NT

Gold coin donation

Every year, this not-for-profit organisation hosts a three-day beanie extravaganza. Think workshops, knitting comps, and thousands and thousands of beanies to purchase. You can also knit beanies to donate as part of the fundraising. It's time to get knitting!

3

Woodend Winter Arts Festival

JUNE 6-9, VARIOUS VENUES WOODEND, VIC

Various ticketed events

This is Woodend's 20th year showcasing artistic genius. There will be concerts, plays, music seminars and amazing ensembles performing the world's best music in the middle of Victoria's winter. Rug up and settle in for a long weekend to remember.

4

KAFTA Runway and Pop Up Fashion Fair

JUNE 1-2, BROOME, WA

Tickets starting from $40

Discover the inspiring work of the Kimberley's most innovative Indigenous designers at the KAFTA Runway. Along with viewing new designs, you'll get to enjoy performances by the Burrb Wanggarraju Nurlu dance crew and top Kimberley musicians. This isn't just a fashion show, it's a cultural celebration!

SCAN ME

Scan the QR code for more information on the cultural event you want to visit.

We've also got our eyes on

COOLY ROCKS ON

The ultimate motors, music and nostalgia festival. Coolangatta, QLD, June 4–8

ADELAIDE BEER & BBQ FESTIVAL

Celebrating 10 years of beers this King's Birthday weekend. Adelaide, June 6

VIVID SYDNEY DINNERS WITH NIGELLA LAWSON

An extraordinary, exclusive dining experience. Sydney, NSW, June 6–8 ■

Photography: Beanies by Adobe Stock, KAFTA Runway by Jalaru Photography

SIGNATURE Beauty

Creating your own products is good for your skin and your budget. *Words* ANNIE MILLAR

A more natural beauty look is regaining popularity, as is making simple yet effective skincare blends at home. Imagine your own signature recipe of face oils or a body scrub that you can whip up in minutes! The best part is it's super easy. You can customise the ingredients and save money.

Before you start

Know your skin type – some ingredients are better suited to particular skin types, so do your homework. Customise your blend based on whether you have dry, oily or sensitive skin.

Use high-quality ingredients – look for natural or organic ingredients and unrefined carrier oils, butters and essential oils.

Clean storage containers – thoroughly wash glass jars and bottles to preserve freshness and prevent contamination.

Do a patch test – if you have sensitive skin or allergies, test a small amount of product on your skin first to avoid a larger reaction.

Key ingredients

There's a good chance you'll already have some of the basic ingredients in your pantry, if not, they're readily available at supermarkets, chemists and health stores.

Carrier (plant) oils are rich in fatty acids, antioxidants and can be nourishing and moisturising. Examples are jojoba oil, coconut oil, avocado oil, rosehip oil, olive oil and sweet almond oil. They're used to dilute essential oils and make them safer to use on your skin.

Essential oils are concentrated plant extracts that may deliver different benefits for the skin. Lavender and frankincense are soothing, ylang ylang is soothing and hydrating, geranium is toning and balancing, tea tree is anti-bacterial, while chamomile oil is calming.

TIP

Make a small trial batch and adjust the proportions of ingredients as needed. Write down how much of each ingredient you use.

Natural exfoliants include sugar, sea salt, ground coffee, yoghurt and fruit.

Fresh ingredients can include things such as honey, aloe vera, avocado, beeswax, turmeric, papaya, lemon and oats.

Need to know

Commercial products contain preservatives and ingredients to extend shelf life and reduce bacteria. When creating your blend, use clean utensils and containers, make small batches, and refrigerate anything made with fresh ingredients, using it within a few weeks.

Difference between face and body oil

Face oils tend to use lightweight carrier oils that are fast absorbing, such as rosehip oil, sweet almond oil and jojoba oil.

Body oils are generally based on richer and heavier carrier oils, such as coconut oil, olive oil, apricot kernel oil and avocado oil.

IMAGINE YOUR OWN SIGNATURE BLEND OF FACE OILS OR A BODY SCRUB THAT YOU CAN WHIP UP IN MINUTES!

Recipes to try

You can adjust the carrier and essential oils in these recipes to suit your preference.

FACE OIL – OILY & COMBINATION SKIN

2 Tbsp jojoba oil *or* **grapeseed oil** *or* **sweet almond oil**
1 Tbsp rosehip oil
4 drops geranium *or* **clary sage** *or* **ylang ylang oil**
3 drops rosemary oil

Add essential oils to a small glass dropper bottle, then add jojoba and rosehip oils. Shake to mix. Apply a few drops to cleansed skin.

SOOTHING FACE MASK

2 Tbsp ground oats
1 Tbsp honey
1 Tbsp yoghurt

Mix all ingredients into a smooth paste and apply to your skin. Leave for 15 minutes and rinse off with warm water.

FACE OIL – NORMAL & DRY SKIN

2 Tbsp jojoba oil *or* **avocado oil**
1 Tbsp rosehip oil
3 drops lavender oil
3 drops frankincense *or* **sandalwood** *or* **orange oil**

Add essential oils to a small glass dropper bottle, then add jojoba and rosehip oils. Shake to mix. Apply a few drops to cleansed skin.

BODY OIL BLEND

1 cup coconut oil *or* **alternative**
½ cup castor oil
½ cup sweet almond oil
18–25 drops of your preferred essential oils (for example vanilla, jasmine, lavender, rose, frankincense, peppermint or chamomile *or* **use a readymade blend)**

Combine and mix all ingredients in a glass container or jar and apply after your shower while your skin is still damp.

BODY SCRUB – GENTLE

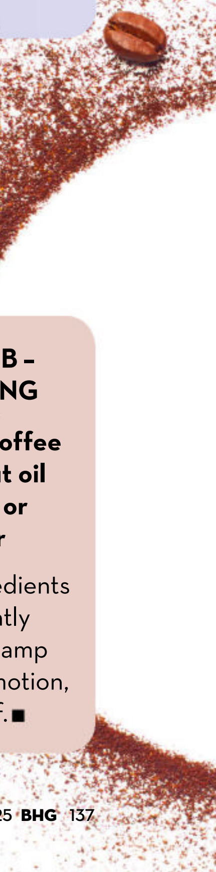
½ cup brown sugar
2 Tbsp olive oil
1 Tbsp fresh lemon juice

Mix all ingredients in a bowl until well combined. Gently massage over damp skin in a circular motion and rinse off.

BODY SOAK

2 cups Epsom salts
3–12 drops essential oils

Add essential oils to Epsom salts, stir to combine and pour into bath. Soak in your bath for 15 minutes.



BODY SCRUB – INVIGORATING

½ cup ground coffee
2 Tbsp coconut oil
1 Tbsp white or raw sugar

Combine all ingredients in a bowl. Gently massage over damp skin in a circular motion, then rinse off. ■

Photography Adobe Stock

better finance

[CAPITALISE ON YOUR CREATIVITY WITH ANDREA BLACK]

SCAN ME
Scan the code for links to these items.

Cash in on your creativity

You could earn extra dollars with an arts or crafts side hustle.

SELL YOUR OWN DESIGNS

Got a great design for a T-shirt, cap or poster, but want to keep overhead costs low?

Selling has never been easier, thanks to platforms such as Shopify offering services to fulfil orders, including printing and shipping. And because sales are fulfilled 'on demand', there's no excess stock and no need for you to buy and store goods.

It's also a great way to identify your most popular designs.

SELL HANDMADE GOODS ONLINE

It's easy to set up your own digital storefront and showcase your creations on platforms including Etsy, iCraft, MadeIt Australia or The Make It Collective. Use social media accounts, such as Instagram and Facebook, to direct buyers to your online store. You can post organically, or put some money behind social media advertising to reach new customers. When so many of us use online shopping, it's a practical decision to set up online and avoid large overhead costs.

CREATE HOW-TO VIDEOS

Ever watched a how-to video on YouTube? There's a good chance the channel owners are making some cash with all those views. Creative instructors with a big enough audience can monetise their videos by joining the YouTube Partner Program, which also gives access to fan funding and shopping features, making it possible to earn income.

PODCASTS

FOR CREATIVE ENTREPRENEURS

THE ACCIDENTAL CREATIVE
Hosted by Todd Henry and now branded as the Daily Creative podcast, it has tips for thriving as a creative professional as well as interviews with creative thinkers, leaders and artists.

THE DESIGN FILES TALKS
In this Australian podcast, host Lucy Feagins talks to designers, artists and creatives about renovating, sustainability and the business of interior design.

CREATIVE PEP TALK
If you want to zing up your ambition and silence your inner critic, connect with this uplifting podcast from *New York Times* bestselling author and illustrator Andy J. Pizza. It's full of tips and strategies to help you succeed as a creative. ■

WORDS OF WISDOM

"YOU CAN'T USE UP CREATIVITY. THE **MORE YOU USE, THE MORE YOU HAVE.**"
Maya Angelou, American author

This financial information is general in nature and does not take into consideration your personal circumstances. If you need advice, please seek out a licensed financial adviser.

Photography Adobe Stock

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WOMEN IN MIND
Statistically, women drive more safely than men. It's a fact, so we reward them with the competitive cover they deserve.
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CREATOR

BHG'S CREATOR AWARDS

Our newly introduced BHG Creator Awards are all about celebrating the trailblazers, the innovators, the artisans and the craftspeople who are truly wow-ing us with their work. Read on and get to know some truly awesome Aussies.

Words MEGAN OSBORNE

We wanted to create a platform to champion those who are making an impact while following their passion. From a huge list, we held endless discussions about individual merits. One thing became clear to us – Australia is a country rich in original ideas.

Our final selection spans categories: from permaculture to design, craft to ceramics, baking to bee sustainability. These talented individuals are inspiring everyday Aussies to add more art and ideas to their lives.

We reckon they deserve a special shout out. Read on to find out who they are, and what makes their visionary brains tick.

art club
UNIQUE TO AUSTRALIA
LOVE

DIY Dynamo

Geneva Vanderzeil

Geneva Vanderzeil is a DIY creative, author (with a new book coming out in August!) and teacher from Brisbane. Her cute and quirky ideas always have us here at BHG oohing and aahing with pure joy.

Geneva's work is grounded in seeing the potential in the everyday, and transforming overlooked materials into gorgeous, useful things. Her social media audience is jaw-droppingly huge, and she continues to have an influence on the Australian – and global – craft scene.

From the beautiful to the practical, Geneva does a great job of inspiring us all.

BHG: Where do you find creative stimulus?

GV: Honestly? From things people often overlook, like an old chair, a piece of fabric or a corner of my house. I also get a huge creative boost from my community. Getting feedback mid project or seeing how they take my ideas and run with them constantly reminds me how joyful and expansive creativity can be.

BHG: What's the nicest thing someone's said about your work?

GV: Someone once told me that my projects made them feel like they could do it. That creativity didn't have to be perfect or expensive

Photography Geneva Vanderzeil

> I'VE LEARNED THAT CREATIVITY ISN'T LINEAR, AND THAT THE BEST IDEAS OFTEN COME WHEN I STOP TRYING SO HARD TO HAVE THEM.
>
> GENEVA VANDERZEIL

or even fully planned out. It just had to start with trying. I've always wanted my work to be an invitation to challenge yourself and have fun.

BHG: If you had a personal motto, what would it be?

GV: "Everything has potential." It's been my guiding mantra for years. Whether I'm transforming a piece of furniture, starting a new project, or just trying to get through a busy day. It reminds me that creativity isn't about having all the right tools or ideas. It's about being open to what could be.

BHG: What do you do when you hit a creative wall?

GV: Sometimes I just take a nap or have a cup of tea, but other times I'll set myself a random challenge, like "use only what's in the craft cupboard" or "make this in 30 minutes", to take the pressure off and just play. I've learned that creativity isn't linear, and that the best ideas often come when I stop trying so hard to have them.

BHG: What's something you used to be afraid of?

GV: Every day/week/year comes with so many challenges. I started sharing my DIYs online 15 years ago and just clicking publish on my first blog post was such a huge leap. But then I kept challenging myself, writing books, making videos, having workshops and events. All of it gives me butterflies in my stomach, but I'm not afraid of being afraid anymore because that's just part of the process.

Ceramic Star

Shelby Sherritt

Based out of Ballarat, Shelby Sherritt handcrafts clay pieces inspired by the Australian bush, with lashings of whimsy and joy. She shares her adorable creations online and her enthusiasm and smile are an iconic part of her brand.

Shelby speaks about her experience overcoming cancer, and how working with clay helped her form a mindful headspace during her recovery journey. With a newfound purpose, she is dedicated to inspiring wonder and bringing 'a little ray of sunshine' to Aussie homes.

BHG: Where do you find the most creative stimulus?
SS: It's a little bit clichéd, but nature. I love exploring Australian native flora and fauna, drawing from beautiful flowers, petals, leaves and creatures. We have so much magic in our backyards that we take for granted. Bringing these to the forefront in my work is so important.
BHG: What's the nicest thing someone's said about your work?
SS: During COVID lockdown, a lot of people have mentioned how my video content creating pottery kept them excited and inspired while they were stuck at home. It gave them a bright spot on the internet and a reminder of joy and light through creativity. That means a lot to me and whenever someone says it, it reminds me that this is why I create colourful pottery and share it on the internet.
BHG: What do you daydream about?
SS: Owning a warehouse that hosts lots of different artists so they can all create and share their craft in one place. Opening and offering it up for people to come and do workshops. Experiencing the creativity and passing on traditions.

So many crafts get lost along the way from gatekeeping and not passing down the knowledge. A space to honour traditions and pass them onto new generations would be amazing.

I also often think about owning land in the bush and growing wildflowers, and making pottery as the kookaburras sing, but for now my quaint little Ballarat cottage is more than enough.
BHG: What's the bravest creative decision you've ever made?
SS: Still to this day, it would be quitting my job to pursue pottery full time. I can't imagine what my life would have been like if I wasn't doing pottery. I live and breathe this craft and it just feels so complete with how I want to live my life with purpose.
BHG: What do you want to see more of in your industry?
SS: A greater appreciation of the cost of handmade and handcrafted items. Running a small artistry business, often we are called out and bullied for our pricing when people compare our goods to poorly made, slave trade, mass produced wares. Often our wares take hours, are extremely expensive to make and require a certain set of skills to achieve pieces that are safe and strong for people to use in their homes. I really hope we can normalise paying artisans for their time and materials like other jobs. We also deserve an hourly wage for what we do, even if it is fun!

Photography Shelby Sherritt

Upcycling Icon

Clare Wright

Sunshine Coast creator Clare Wright has a deep love and appreciation of heritage linens. When she was a child, she would often search second-hand markets and car boot sales for old treasures, and her textile collection is impressive to this day.

Clare sews garments from second-hand items that have rich stories to tell. She transforms old tea towels and tablecloths into beautiful blouses, hats and pants, and vintage towels into shorts and bags. Her pieces are considered, but also proudly Australiana, with native animals and plants a frequent motif.

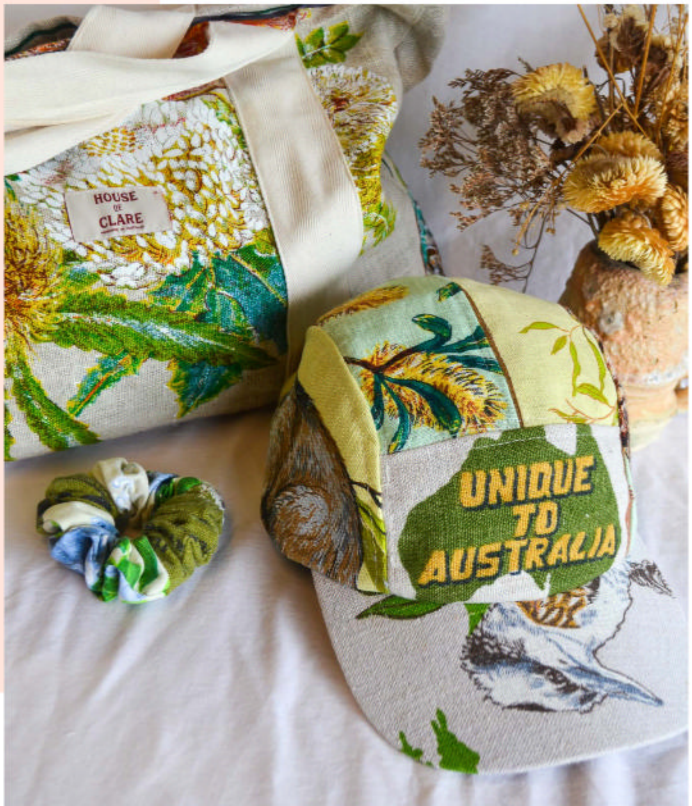
She is building a strong community on social media, where she goes by House of Clare. She also works on individual commissions, and is open to donations of unwanted home linens.

BHG: What's a compliment you love to hear?
CW: "You have inspired me to create."
BHG: Do you pay attention to trends, or prefer to ignore them?
CW: Great question! I don't ignore them, being an admirer of clothing, and clothing being my life and passion. In public, I'm always observing styles people choose. Trends intrigue me and I like tracing them back to where they have originated from. But I definitely don't pay close attention to them. Style comes from within, it can't be bought.
BHG: If you had a personal motto, what would it be?
CW: Back yourself.
BHG: What do you daydream about?
CW: Having my own studio shopfront, with natural lighting, a shelf for all my materials, and a vintage treadle sewing machine displayed in the window. I am holding a workshop, and my best friend Maddi is next door making pottery.
BHG: What does it mean to you to be recognised for your creativity?
CW: It means holding space for others to feel inspired, meeting like-minded artists and opening doors for opportunity.

> “STYLE COMES FROM WITHIN, IT CAN'T BE BOUGHT”
>
> CLARE WRIGHT

Photography Ketakii Jewson-Brown, Clare Wright

Who made my clothes?



Native Wildlife Hero

Clancy Lester

A self-designated 'bee man', Clancy Lester is a true-blue Aussie hero championing environmental education. Growing up in Victoria and influenced by the likes of Steve Irwin and David Attenborough, Clancy lives and breathes bees and nature.

He's worked with and learned from knowledgeable Indigenous communities, and now spends his time teaching a wider Aussie audience about the importance of pollinators, native flora and fauna, and conservation.

From workshops to DIY projects on his social media (@beesandblossoms.aus), Clancy is an inspiration that gives us nature-lovers here at BHG hope for the future!

BHG: What do you daydream about?
CL: A well-informed Australia where everyone is educated all about our incredible Indigenous culture and connected to the natural environment. Our cities, streets and backyards are jam-packed full to the brim with native plants that support an array of pollinators and other native wildlife.
BHG: What's a compliment you love to hear?
CL: Being mentioned in the same sentence as Steve Irwin. I don't, and no-one does, deserve to be compared to that legend, but it is great that his legacy is able to be carried on through the work of the next generation of nature lovers.
BHG: What's something you used to be afraid of, but aren't anymore?
CL: I used to be afraid of making online content and putting myself out there as this massive nerd who loves native bees, particularly being from a small country town where people can get cut down pretty quick.

But the support that I have had from friends, family and so many other native bee and nature lovers on the internet has really turned this around. It's inspired me to want to share more and more educational information.
BHG: Do you have an author, artist or specific piece of work that has inspired you?
CL: Yes, *Fire Country: How Indigenous Fire Management Could Help Save Australia* by Victor Steffensen. This book

> “I USED TO BE AFRAID OF MAKING ONLINE CONTENT AND PUTTING MYSELF OUT THERE AS THIS MASSIVE NERD WHO LOVES NATIVE BEES.”
>
> CLANCY LESTER

really showed me how incredible the Indigenous knowledge of natural landscapes is, and the care for Country, and sustainable practices of First Nations People. It also highlights what happens when people are not aware of their local environments, especially with the disconnect to nature that we are seeing with the average Australian at the moment.

After reading this book and then noticing things in nature, which were things that I had learned and read about, it was amazing. It makes me want everyone to know more about Indigenous knowledge.

BHG: What would you love to create, if time and money were no object?

CL: A documentary all about the threats (like climate change) that pollinators and native flowering plants face, and how those interactions are under duress, and then being hopeful with what everyone can do to play their part in the solution.

I would incorporate Indigenous knowledge of the weather seasons and resulting environmental indicators, like the timing of flowering, which are out of whack.

BHG: How do you want people to feel when they experience your work?

CL: I want people to feel inspired, motivated and urged to make, create or call for change.

GARDENING ON COUNTRY

Clancy with Brendon, the Ecosystem Gardener, and a feature bee hotel.

BORDER GARDEN COMPETITION
Death is Life
BORDER GARDEN COMPETITION

Meg Afauna, Gio Fitzpatrick and Clancy Lester at the Melbourne International Flower and Garden Show.

Photography Daisy Lester, Clancy Lester

Permaculture Powerhouse

Anna Matilda

On Instagram, Anna Matilda goes by the name The Urban Nanna. Her ethos is focused on reconnection with and respect for the land. She teaches traditional skills, how to live zero waste, shares tips on urban foraging, and has advice accessible to all, even those living in a rental!

With appearances on ABC's *Gardening Australia*, and her book, *Everyday Permaculture* just released, Anna is having a big impact on Australians, educating many on how to enjoy living sustainably.

BHG: If you had a personal motto, what would it be?
AM: No-one's coming with a clipboard to grade your life, so just give things a shot and see how you go. Don't be afraid of making mistakes: they're actually often the best way to learn something new.
BHG: What's something people assume about you?
AM: That I never use plastic! Being a permaculture educator, I often have people express embarrassment over using plastic, as they assume I live a plastic-free life.

The sad truth is that it's nearly impossible to exist in modern society without plastic. I maintain that once it enters my life, it's my responsibility to ensure it stays out of our natural ecosystem. So, I take care of the plastic tubs I bought years ago. I reuse unavoidable plastic bags again and again, and I try to repurpose any unexpected plastic that comes my way.

I think it's so important to acknowledge the struggle, and I want to inspire others to flip their eco-guilt into future affirmative action.
BHG: What would you love to create, if time and money were no object?
AM: A network of community living spaces for marginalised and disadvantaged folk over the age of 50. I would help design self-governing communities with residents sharing shopping, cooking, growing food, cleaning, mending clothes and other actions that become harder as we age.

As well as reducing financial stress, food insecurity and isolation, this makes it easier to reduce our collective carbon footprint on the planet.

> “NO-ONE'S COMING WITH A CLIPBOARD TO GRADE YOUR LIFE, SO JUST GIVE THINGS A SHOT AND SEE HOW YOU GO.”
>
> ANNA MATILDA

Floral Visionary

Petrina Burrill

Petrina Burrill (or Petrina Blooms on Instagram) is a florist who grows blooms in her own suburban micro flower farm (read: backyard). It's an impressive feat!

With a history in stand-up comedy, Petrina has been growing flowers in her little corner of Melbourne for years. From small bouquets for friends during lockdowns, to operating as a professional sustainable florist, appearances on TV, and hosting tours in the French Riviera – Petrina might just be living our floral fantasy.

BHG: What's the nicest thing someone's said about your work?
PB: One lady said my flowers are like a big, warm hug of love. A lady was moved to tears when she saw her wedding flowers. Another said that I did her father proud when she saw his coffin flowers.
BHG: What do you wish people asked more often?
PB: The secret to happiness. I'd tell them a garden, hot cuppa and fresh cake eaten among the flowers will do the trick.
BHG: What's something people assume about you?
PB: That my bouquets come together perfectly every time. Some days they do fall into place but others they just don't... so I start again. My creativity is linked to my moods. I always said you could tell if a florist was having a bad day – their colours were in some way sad or flat.
BHG: Do you have an author, artist or specific piece of work that has inspired you?
PB: The National Trust English gardens and national parks everywhere inspire me. Anything that takes my breath away makes room for me to make magic. Awe is such an inspiring thing.
BHG: Where do you do your best thinking or creating?
PB: At the end of the day when I'm going off to sleep. It's like a form of prayer. I'm very visual so I'll come up with ideas as clear as daylight. Sometimes I'll turn the light on again and jot them down, but most times I hold onto them and convert them into a floral or garden creation as soon as I can.
BHG: What do you do when you hit a creative wall?
PB: I wait... and let creativity visit me. I cannot force her. She comes when she is ready – but to help her, I go back into my garden or flower books and keep busy... she pops up eventually. Interesting people also help get my spark back, especially other artists. I love how kooky we all are. When we get together, creative sparks fly, so too does the gin.
BHG: Do you pay attention to, or ignore trends?
PB: I'm fascinated with trends and how they are shaped by society or really, these days, algorithms. I studied anthropology and sociology at uni so I'm always interested in what's being reflected and why. As to following them, I'd feel trapped by them as an artist; I need to breathe my own air and go my own way. I'm my own little flower.

Photography Virginia Cummins, Anna Matilda

Brilliant Baker

Brooke Bellamy

Brooke Bellamy is a Brisbane-based bakery owner turned social media sensation. She has more than 3.5 million followers across social media, hosts global bakery pop-ups, and has recently released her debut cookbook, *Bake with Brooki*, through Penguin Random House Australia.

Her chunky cookies are iconic, with varieties such as Bueno, lemon cheesecake and churro. She also makes cupcakes and macarons, and on her website you can find cooking tutorials.

While her baked goods are indisputably a success, her branding, collaborations and continued innovation are what really stand out to us. Add to this her humble disposition, we're excited to see what Brooke will do next.

BHG: Where do you find the most creative stimulus?
BB: For me it has to be the kitchen. I started baking with my mum when I was really young and it was always the activity I looked forward to most.

There's something so nostalgic and therapeutic about baking for me; just being so focused on measuring ingredients, working through a recipe one step at a time, really forces you to focus on the task at hand and forget the noise of a busy life.

Creating different flavours of cookies is something that consumes my mind on a daily basis. Some of the best ideas have come from walking down the supermarket aisle or eating an almond croissant in Paris and letting my mind wander to think: could we make this into a cookie flavour? (Spoiler: we did!)
BHG: If you had a personal motto, what would it be?
BB: "How you do one thing is how you do everything." I can't remember where I first heard it, but it has stuck with me forever. I take so much pride in keeping my bakery organised and working efficiently, but this follows through to every aspect of my life.

I always give 110 per cent to anything I do, and if I know I'm not in a position to do so, I politely decline opportunities that come my way.
BHG: Who's your go-to person when you need a reality check, or a sounding board?
BB: My mum, always! Whether I have good news or bad news, the first person I always phone is my mum. She's a great sounding board because she listens without judgement and doesn't offer too much of an opinion. Most of the time, when you have a problem, you just want to talk through it with someone who knows you at your core, and for me, that person is – and always will be – my mum.

BHG: What do you daydream about?
BB: Having an apartment in Paris. Ever since I was a young girl, I have been obsessed with Paris, and I don't think that will ever change. I love the French culture, language, food and traditions. And the city of Paris itself has always made me feel full of inspiration and ideas. If I had a spirit city, it would be Paris.
BHG: Who or what are you learning from right now?
BB: I'm reading a lot of books at the moment on leadership and how to be a better leader. I started my business with just myself and one casual

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baker who would help out a few days a week, to now managing a business with 30-40 team members.

I remember hearing so many entrepreneurs who started as creatives (YouTube personality and filmmaker Casey Neistat is a great example) talk about the difficulties you face when you take the creative thing you love and make it a thriving business, and how this can sometimes lead to doing less of what you love and more managing people.

I know in my heart I'm always going to be a creative person – the person that walks in the room each day with 50 new ideas. And for that reason, I leave management and leadership to other more capable people on my team.

But that doesn't mean I don't want to improve my skills in the background. I think anyone in a leadership role should take on board that responsibility; to be better for themselves and their team.

Photography Brooke Bellamy, Sophie Chan

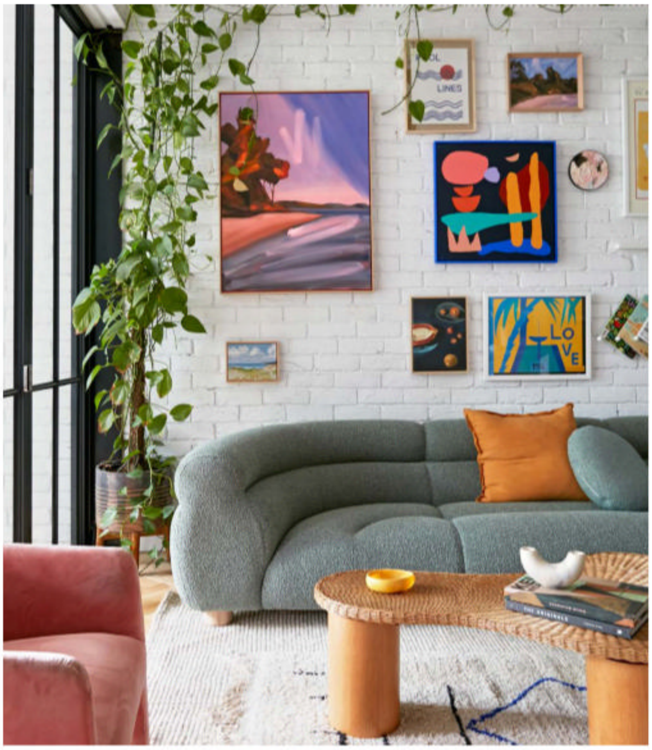
Eye for Interiors

Jono Fleming

Jono Fleming is an interior designer and stylist, the ex-style editor at *Inside Out* and stylist at Temple & Webster. Based in Sydney, Jono hosts trips to Morocco for those looking to source home design materials, and has collaborated with loved brands such as Bunnings.

Jono offers practical, down-to-earth advice and tips on his social media channels. His pool noodle bench seat hack attracted a lot of attention, but his easy dissection of common design dos and don'ts are a help to many.

While he's on top of trends and has an opinion to share, his work is grounded in timeless elegance, with a self-confessed lean into maximalism and layering of colour and texture.



BHG: How do you want people to feel when they experience your work?
JF: Comfortable. Relaxed. Like they can actually live in the space, not just admire it. I want people to feel at ease. Like they can put their feet up, be themselves, and feel a sense of belonging. For me, that's when a home really works.

BHG: Do you pay attention to trends, or prefer to ignore them?
JF: I definitely keep an eye on trends. They're interesting and sometimes a good spark for new ideas. But they're not rules. I think it's more about picking up the things that really resonate with you, and letting the rest go. That's how you create a space that feels fresh but still true to who you are.

BHG: Who or what are you learning from right now?
JF: Right now, I'm learning from the people I talk to every day; the readers, my audience, clients, even casual conversations with friends. Hearing what people actually need from their homes, the advice they're looking for, the challenges they're facing.

It's such a great reminder that good design is about creating spaces that feel truly theirs, no matter what their budget is.

BHG: If you had a personal motto, what would it be?
JF: "Where homes and humans collide." It's the tagline for my studio but it's also the heart of what I believe.

Good design isn't just about how a space looks, it's about how it makes you live and feel. The balance between our spaces and our lives is so important. When your home feels right, it has a flow-on effect to everything else.

> “WHEN YOUR HOME FEELS RIGHT, IT HAS A FLOW-ON EFFECT TO EVERYTHING ELSE.”
>
> JONO FLEMING

Style Shapers

Adam Lynch & Dale Hardiman

Melbourne-based Adam and Dale together founded Dowel Jones in 2014, a furniture and lighting studio for both hospitality and home interiors. From these small beginnings they have gone on to win many awards, and dabble in outside-the-box collaborations with the likes of the National Gallery of Victoria.

You may recognise their iconic Sister Chair range with curved powder-coated steel legs, and bold fabrics in varying sizes, colours and patterns.

The duo's irreverent humour makes them stand out, with a quirky and playful approach to marketing. For instance, they recently advertised free Dowel Jones-related tattoos at an event in Perth. They also worked with the Beechworth Granite Classic bike ride to create a gigantic 10 x 8 metre picnic rug out of tartan offcut material.

BHG: How do your friends and family describe what you do?
AL & DH: Ten years ago being a furniture designer was mostly associated with being a craftsperson making solid timber furniture, now the general understanding is a little broader. It's still just easiest to be explained as someone who makes colourful chairs.
BHG: If you had to describe yourself as a colour, place, word, object or idea, what would it be?
AL & DH: Pink (dusty pink, blush pink or Telemagenta).
BHG: What does it mean to you to be recognised for your creativity?
AL & DH: We see ourselves (although we post a lot on social media) as being in a little bubble, so for someone outside the bubble to appreciate what we do is wonderful.
BHG: If you had a motto, what would it be?
AL & DH: We are not completely isolated individuals, we are part of a broader community of people and to ignore those around us would be to ignore the world.
BHG: Do you pay attention to trends, or prefer to ignore them?
AL & DH: Both Adam and I spend very little time online or looking at others' work, so we can easily miss trends. One of our three pillars to creating for Dowel Jones is aesthetic durability, that is, to create objects that have an aesthetic that allows them to be durable throughout time, past the current time and well into the future.
BHG: How do you want people to feel when they experience your work?
AL & DH: We've tried to create more of a persona around Dowel Jones than just static furniture, so we hope people will experience more than just the object itself, but what we represent as designers and as a company. We try to push beyond furniture when we create an installations piece or exhibitions. We show a lot of our personality through social media. ■

Photography Cricket Studio, Jacquie Turk, Nic Gossage

better books

[BOOKS FOR CREATORS, BY CREATORS WITH RACHEL IORFINO]

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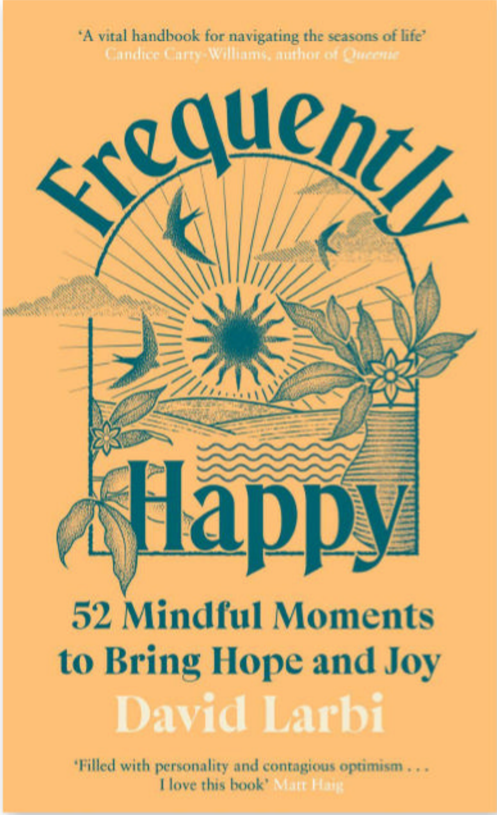
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David Larbi
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TOP READ

FREQUENTLY HAPPY

By David Larbi, $36.99

I have been waiting for this book ever since I heard about it late last year. Social media sensation David Larbi went to the top of my Instagram feed after I saw his viral mini chili pepper poem.

Larbi's inspiring poetry has helped thousands 'greet the morning' each day online. His newest venture, full of mindful moments, will keep you grounded. With a page for each week of the year, you'll have plenty of poems, journalling and activity prompts to work your way through.

If you love easing yourself into the self-help space with gentle gratitudinals (rather than the usual "What are you most grateful for?" prompts), then this will be ideal. Organised by season, you can start anywhere in the book. I'm only two weeks in, but so far, I'm really enjoying starting the week with something small to read.

After a year of this, I imagine it will seem easier to feel "frequently happy" in the same way author David Larbi does.

> “I ALWAYS PAY ATTENTION WHEN A SMALL JOY GRABS ME. SOME SAY EASILY PLEASED, I SAY, FREQUENTLY HAPPY!” **DAVID LARBI**

PEOPLE'S CHOICE

THE WISHBONE KITCHEN COOKBOOK

By Meredith Hayden
Ebury Press, RRP $55

the wishbone kitchen cookbook
meredith hayden

With viral hits like 'swamp soup' (a chicken soup with a blitz of herbs, garlic and ginger), it's no surprise US private chef Meredith Hayden now has a cookbook. For big salads, chatting-with-friends snacks, all things surf and all things turf, this collection is an entertainer's friend.

GIVES YOU CHILLS

SOMETHING BAD IS GOING TO HAPPEN

By Jessie Stephens
Macmillan Australia, RRP $12.99

Jessie Stephens
Something Bad is Going to Happen

Podcaster, author and Mamamia executive editor Jessie Stephens explores the anxiety, pressure and rejection that comes with being a young woman in this, her second novel. If you're one to "know in your gut" when it comes to bad news, you'll relate to this compelling story.

MAKES YOU THINK

YOKO

By David Sheff
Simon and Schuster, RRP $30

YOKO
A BIOGRAPHY BY DAVID SHEFF

We're finally getting a bit more insight into one of the more controversial creators in the world, Yoko Ono. Telling her story is David Sheff, author of *All We Are Saying: The Last Interview with John Lennon and Yoko Ono*. Sheff fills in missing plot points to the story of The Beatles. ■

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Better Homes and Gardens, in partnership with Witzer, wants to give a shout-out to Australia's awesome tradies.

Tradies may just be the unsung heroes of Australia. They're the artisans, problem solvers and innovators who build our worlds. Do you know someone – or are you someone? – who has what it takes to be an award-winning tradie? Maybe it's your neighbour who's an electrician, the carpenter who helped you build your dream kitchen, or a trusted handyperson with a wide range of skills and an even wider set of tools! Enter them into one of the following categories and they could win recognition and prizes.

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SUPPER CLUB, PAGE 21

CRAFTERNOON TEA, P22

David Jones Ecology Apostle enamel cake server, $29.95. **Freedom** KANPA cutlery set in Champagne Gold, $69.95. **French Knot** Pandora white protea-print tablecloth, $84.95. Bistrot beaded rectangular serving platter, $29.95. Marguerite fluted side plates, $49.95 for four, and dinner plates, $69.95 for four. Thornbury green cake stand, $39.95. Belvedere green champagne flutes, $29.95 for two. Cuvee de Prestige silver champagne bucket, $89.95. Elise milk jug, $21.95. Aurelia Roses white jug, $29.95. Provence jug in green, $74.95. **In The Roundhouse** Round pink and white placemat, $50 for four. **Myer** Heritage Aster three-tiered cake stand in green toile, $79.95. **Pottery Barn** Deepika Padukone teacup and saucer, $149 for set of four. Zahra teacup and saucer, $39. White marble place card holder, $29 for four. Heirloom stoneware berry bowls, $12 each. **Spotlight** assorted ribbons. **Studio Billie** Lola candle holders, $55 for three. **Williams Sonoma** Bridgerton x Williams Sonoma Floral teacup and saucer, $80 for set of two. Bridgerton x Williams Sonoma Floral teapot, $112. English Floral napkins, $80 for four.

Project supplies

Officeworks Quill A4

80gsm Paper Pastel Assorted 25 Pack, $4.60. X-Press It Double-sided Tape 3mm x 25m, $4.50.

PIZZA PARTY, P30

Freedom Krosno Harmony wine glass, $79.95 for six. Cassis paddle board, 40cm, $39.95. Verona green glass tealight votive, $9.95.
French Knot Provence large jug in green, $74.95.
In The Roundhouse Cocktail napkins in red, $40 for four. Italian & Seafood Boxed Essentials 13-piece plate, bowl and serving platter set, $250. White and beige salad servers, $29. Green scallop bowls, $80 for four.
Kmart Chalkboard signs, $2.50 for four-pack.
Pottery Barn Mason oversized linen napkins in Cypress, $19 each.
Spotlight KOO Elsa tablecloth in red and white, from $45.
Target Anko 16-piece hammered cutlery set, $22.

FOUR FLOWER-INSPIRED TABLE SETTINGS, P66

CHARMING COSMOS, P66

Last Aristocrat Floral metal napkin rings, $109 for six.
Myer Maxwell & Williams Camellia placemat set, $59.40 for 12.
Noss and Co Flower plate in white and yellow, $37.50.
Spotlight Ombre Home ceramic flower candle holder, $11.
Target Wave acacia wood serving board, $10. White Shell salad bowl, $16.
OZ Design Cristo cross back chair, $279.
Temple & Webster Linen House striped 1.2-litre stoneware jug, $49.99.

SUNSHINE AND ROSES, P67

Kip & Co Solè Brasserie cutlery, $135 for eight-piece set. Splat fruit bowl, $129.
Myer Sheridan Este tea towel set, $34.99.
No. 22 Home Capri yellow dinner plate, $33 each or $129 for four.
Pillow Talk Muse Sunny decorative yellow bowl, $59.95.
Saardé Kairos angular carafe, $89, and medium water glass, $99 for four.
Temple & Webster Rivie cotton canvas placemat set, $119.99 for four.
Wedgwood Florentine Citron teacup and saucer, $259.
Williams Sonoma Limone appetiser plates, $24 each.

PEACHY DAHLIA DREAMS, P68

David Jones Miranda Kerr for Royal Albert mug and plate set in Friendship Gratitude, $119.
Kip & Co Linen napkins in Toasted Marshmallow, $69 for four. Four-piece Supper Club embroidered linen napkin set, $85. Pink stripe water jug, $79.
In The Round House 16-piece pink and green cutlery set, $120.
Myer Miranda Kerr for Royal Albert cake stand in Gratitude, $329.
Pillow Talk Habitat Flora glass candle holder, $12.95.
That Retro Piece Bordallo Pinheiro Maria Flor in Dahlia pattern tart tray, $225.

PRETTY IN PURPLE CELOSIA, P69

Emporean Bitossi Home carafe, $148.
Holly & Ivy Pansy napkin rings, $7.95 each.
House of Isabella Florabelle Slyce Amethyst urn in plum, $106.92.
In The Round House Lilac and mustard scalloped linen napkin, $50 for four.
Kip & Co Alpine Peaks fruit bowl, $129. Wisteria Lane stripe resin serving bowl, $199. Purple Patch Brasserie salad servers, $79.
Living Styles Noritake Carnivale large cake plate, $34.95 for set of two.
Temple & Webster Rowland & Archibald Daimyo velvet dining chair in lavender, $389 for two. The Home Collective Vernon decorative tray, $49.99.

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Crafternoon tea, p22

Pizza party, p30

Flower table settings, p66

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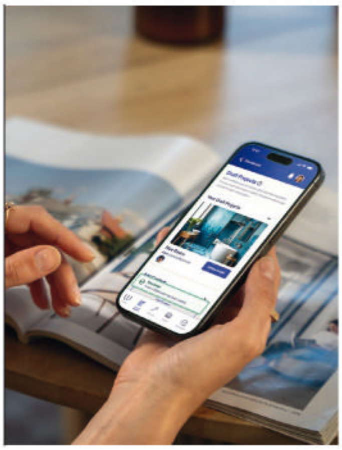
BETTER SHOPPING

PLANNING A TRIP TO THE SHOPS? HERE'S A ROUND-UP OF PRODUCTS YOU MAY LIKE TO CHECK OUT...

DIY CHIC

The Tuiss x Liberty collection of designer blinds and curtains has been designed for easy DIY. With options for No Drill headrails and SmartView motorisation, you can give your home the makeover it deserves. Liberty Elysian Paradise Fuchsia Roman Blind, starting from $98.

blindsonline.com.au



RENO WHIZZ

Manage your renovation project like a pro with the new Witzer app. It helps to keep all of the essential information for your renovation in one place. You can plan your project, track progress with your tradie and even manage funds. It is available from the App Store and Google Play.

witzer.com.au

ELEGANT ENSEMBLE

The 220cm Anika oval dining table is designed to impress with a sleek modern look. Luxurious marble with Carrara-look film pairs beautifully with the Anika PU dining chairs in sand for an elegant, high-end setting. Exclusive to Harvey Norman.

harveynorman.com.au

GORGEOUS NEW SCENTS

Kakadu Plum Aroma Bloq is one of four gorgeous new scents from Bell Art, ready to freshen and protect your drawers, linen, pantry or car. The best-selling scent bloqs are made in Western Australia from all-natural ingredients, $14.95 each.

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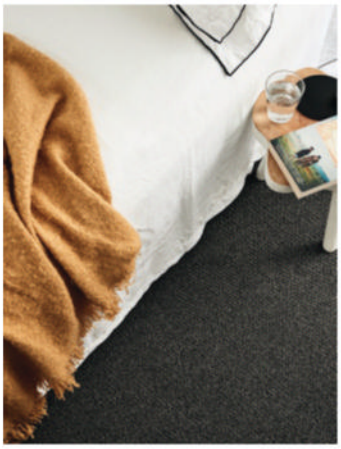

COOL LOOKS

Ledura is a family-friendly, hard-wearing loop pile wool carpet with a look similar to sisal. This tailored heather loop pile looks sharp on the floor and suits everything from a villa to an apartment. Made from 100 per cent New Zealand wool in a choice of nine colours.

choicesflooring.com.au

LOUNGE UPDATE

Transform your living room into the ultimate cinematic escape with the $3999 Hollywood lounge. Loaded with features – a built-in surround sound audio system, vibration pads, powered recliners, wireless charging pads and cup holders – it will elevate your lounging experience.

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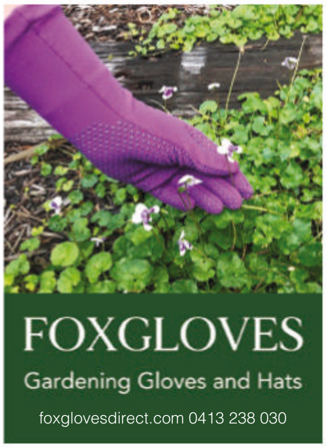
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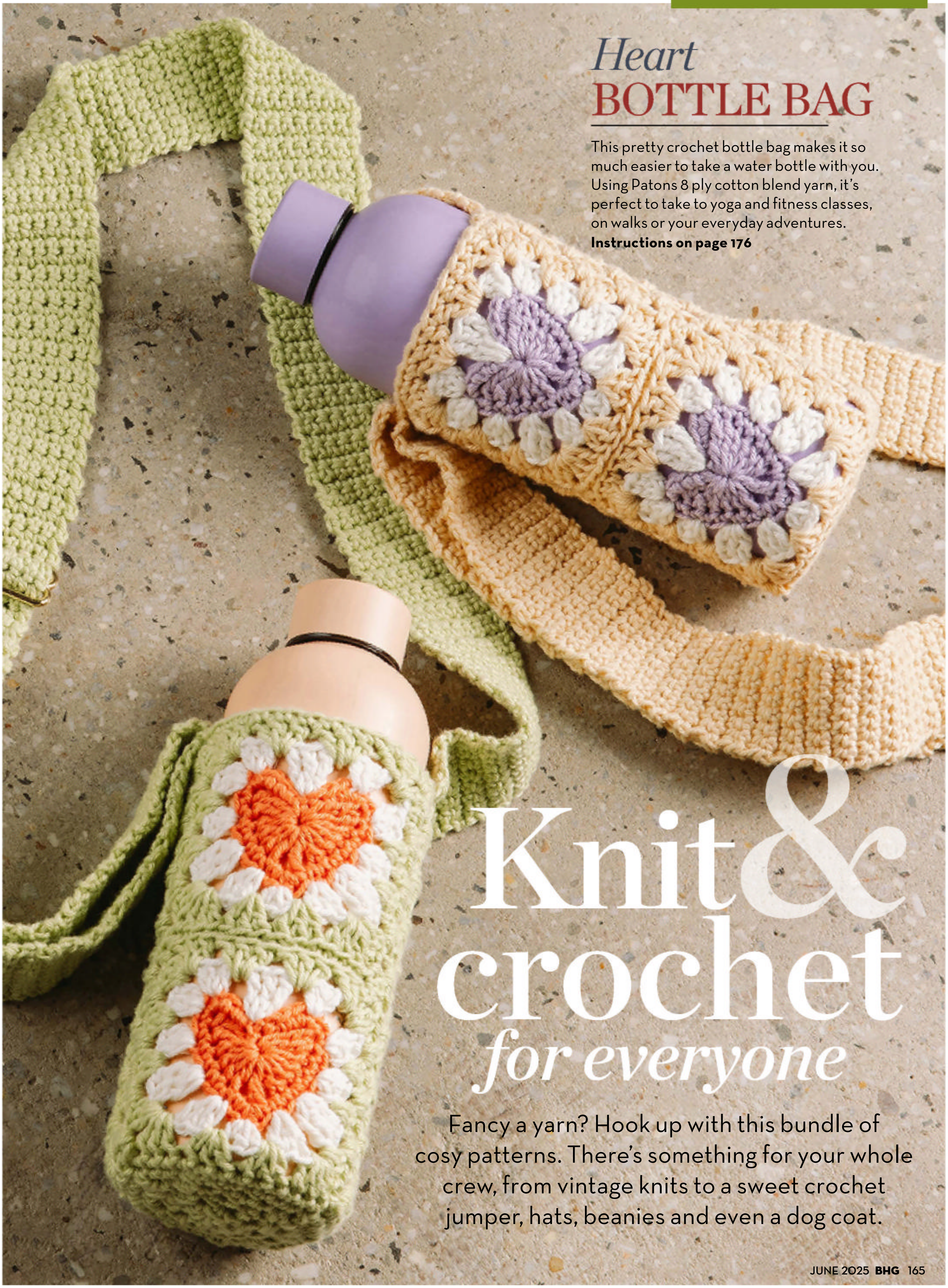
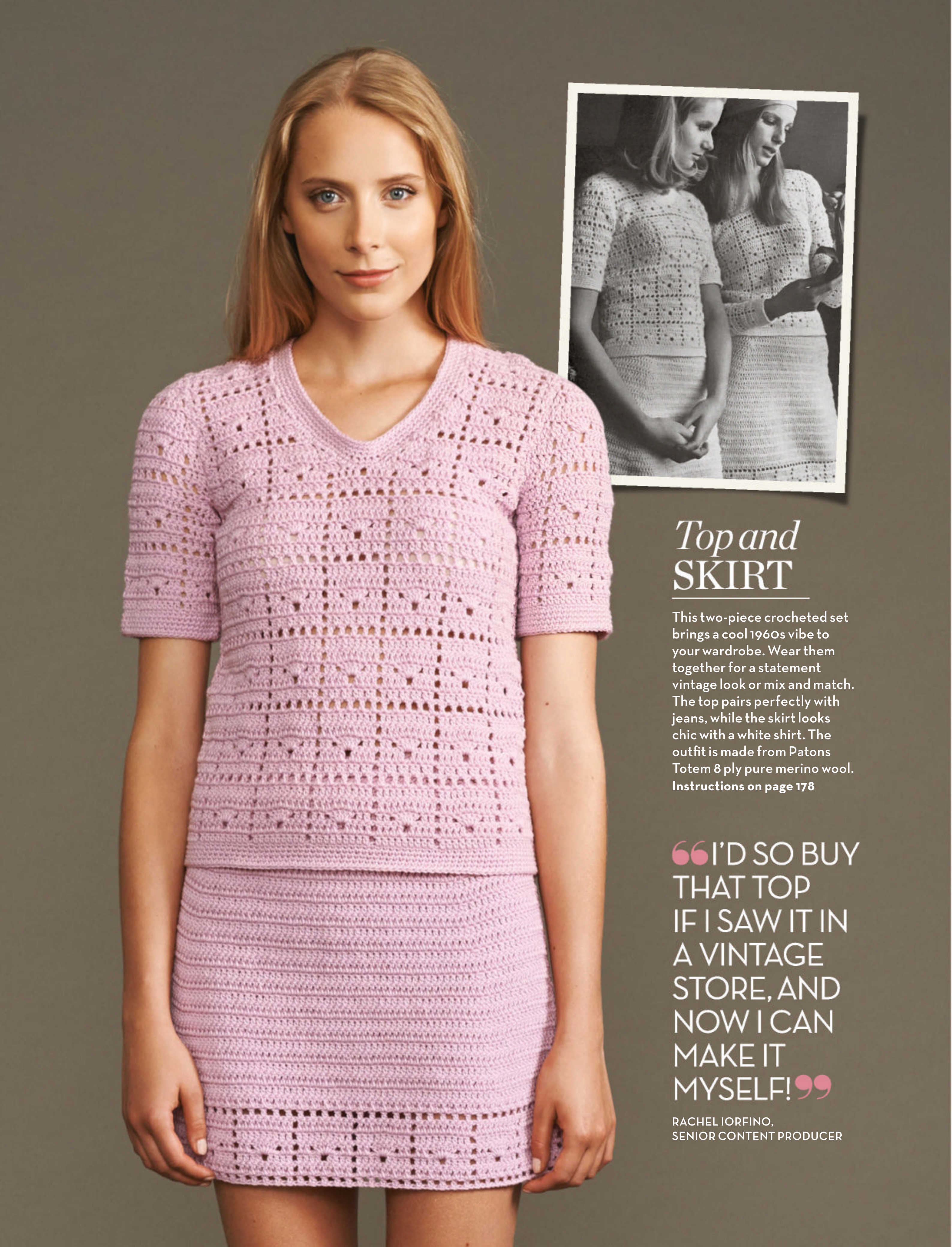


Heart BOTTLE BAG

This pretty crochet bottle bag makes it so much easier to take a water bottle with you. Using Patons 8 ply cotton blend yarn, it's perfect to take to yoga and fitness classes, on walks or your everyday adventures. **Instructions on page 176**

Knit & crochet *for everyone*

Fancy a yarn? Hook up with this bundle of cosy patterns. There's something for your whole crew, from vintage knits to a sweet crochet jumper, hats, beanies and even a dog coat.



Top and SKIRT

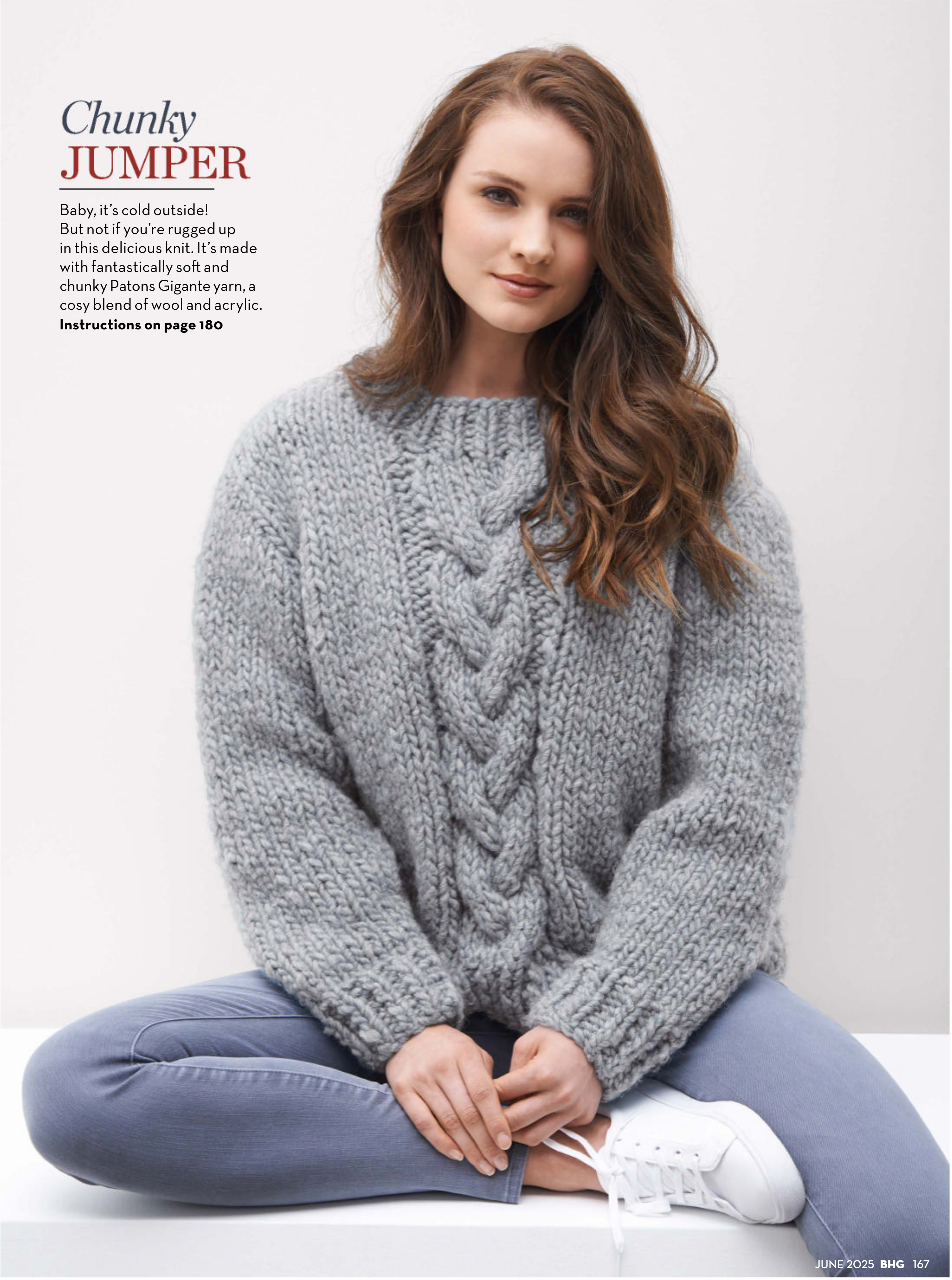
This two-piece crocheted set brings a cool 1960s vibe to your wardrobe. Wear them together for a statement vintage look or mix and match. The top pairs perfectly with jeans, while the skirt looks chic with a white shirt. The outfit is made from Patons Totem 8 ply pure merino wool. **Instructions on page 178**

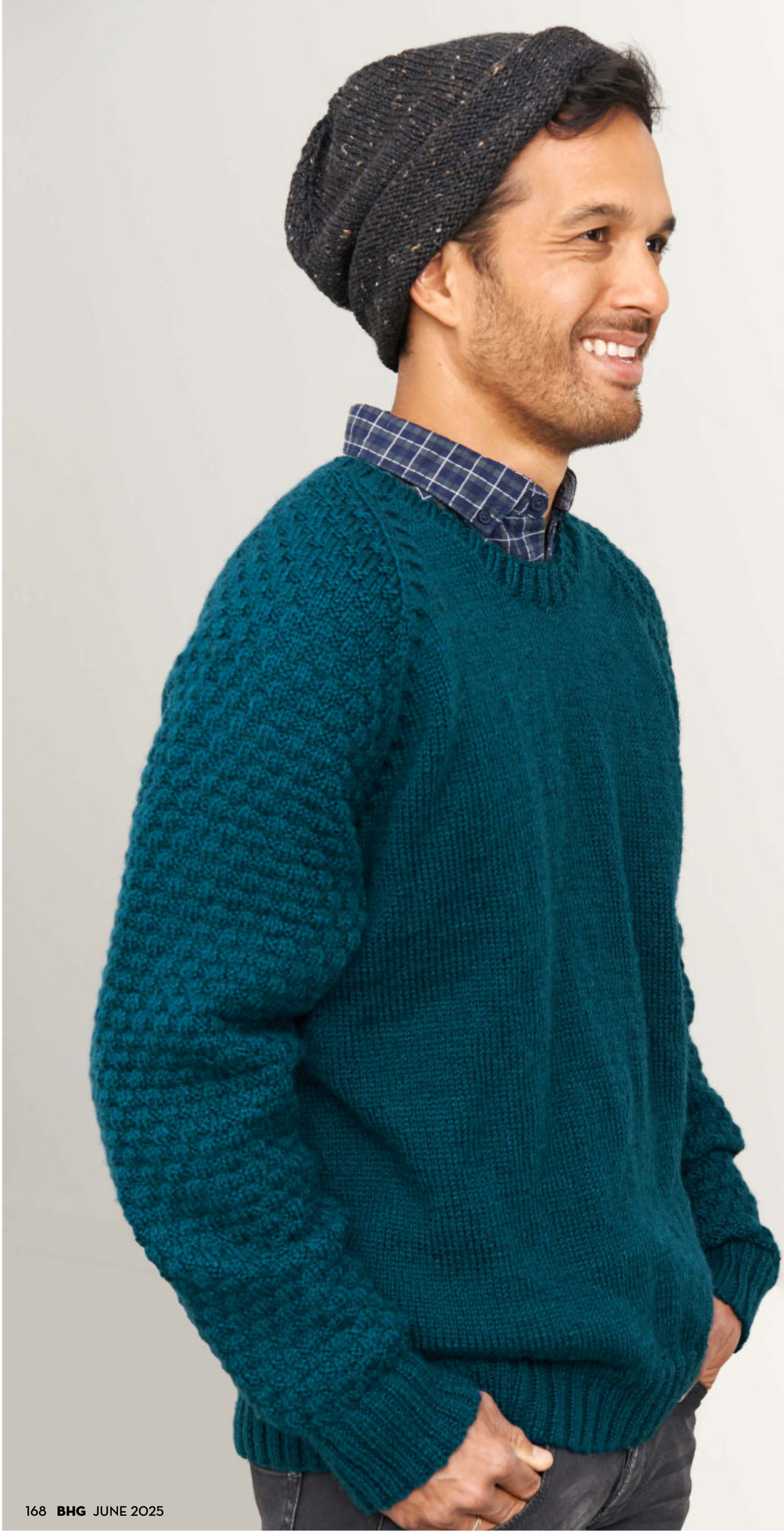
> “I’D SO BUY THAT TOP IF I SAW IT IN A VINTAGE STORE, AND NOW I CAN MAKE IT MYSELF!”

RACHEL IORFINO,
SENIOR CONTENT PRODUCER

Chunky JUMPER

Baby, it's cold outside! But not if you're rugged up in this delicious knit. It's made with fantastically soft and chunky Patons Gigante yarn, a cosy blend of wool and acrylic. **Instructions on page 180**





Men's JUMPER & BEANIE

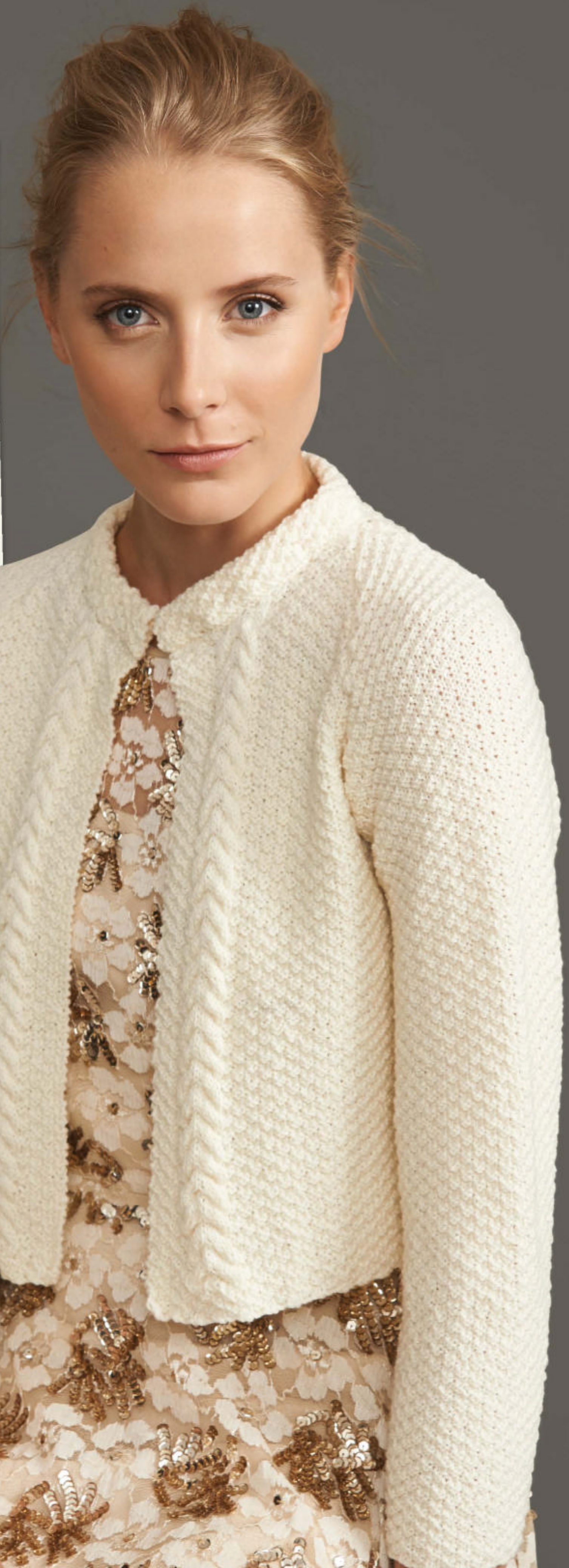
Blokes stay warm and cosy in this classic knitted jumper and slouchy beanie. It's made with 8 ply Cleckheaton Country pure wool yarn that's machine washable.
Instructions on page 181

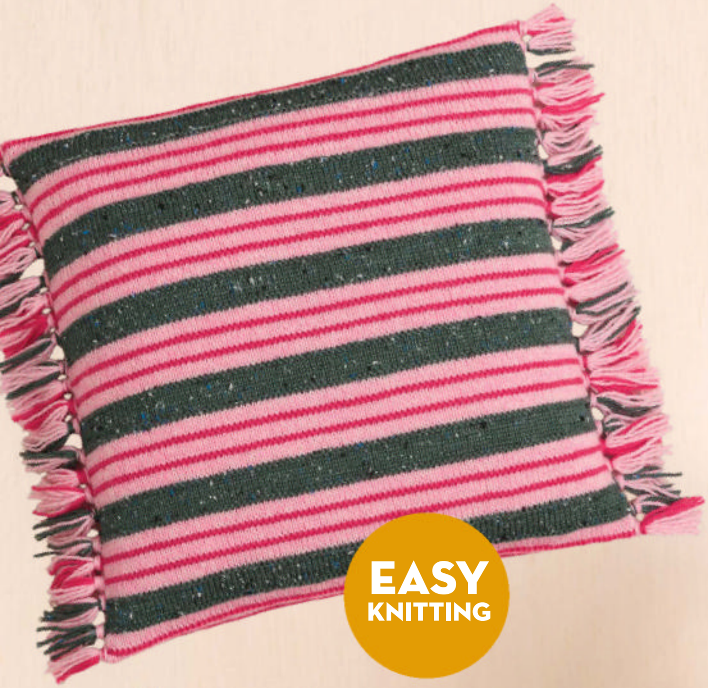
> “THIS BEANIE LOOKS LIKE A REALLY ACHIEVABLE PROJECT FOR A BEGINNER KNITTER LIKE ME.”
>
> CAROL TANG,
> SENIOR DESIGNER

Vintage JACKET

This timeless jacket, a design from the Patons archives, is the perfect layering piece for trans-seasonal weather. Elegant and versatile in Patons Bluebell Merino 5 ply, it pairs beautifully with any dress for a classic look.

Instructions on page 182





EASY KNITTING

Striped CUSHION

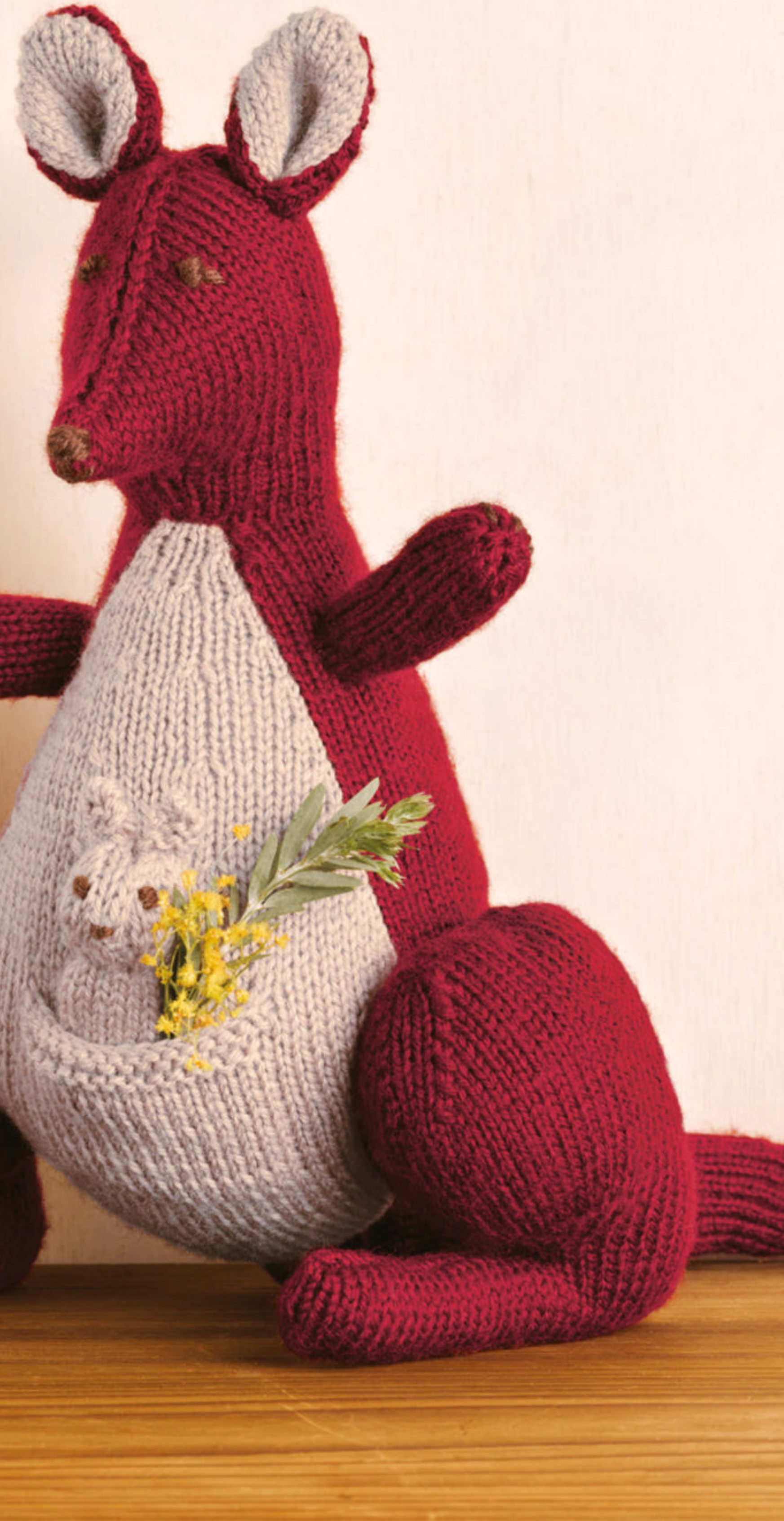
This cushion in Cleckheaton Country 8 ply yarn is a great choice for a simpler project. With its modern design and versatile colour options, it suits any decor.

Instructions on page 184

Kangaroo WITH JOEY

This adorable red kangaroo is the perfect gift idea for littlies. The joey can be removed and used as a finger puppet, too!

Instructions on page 184

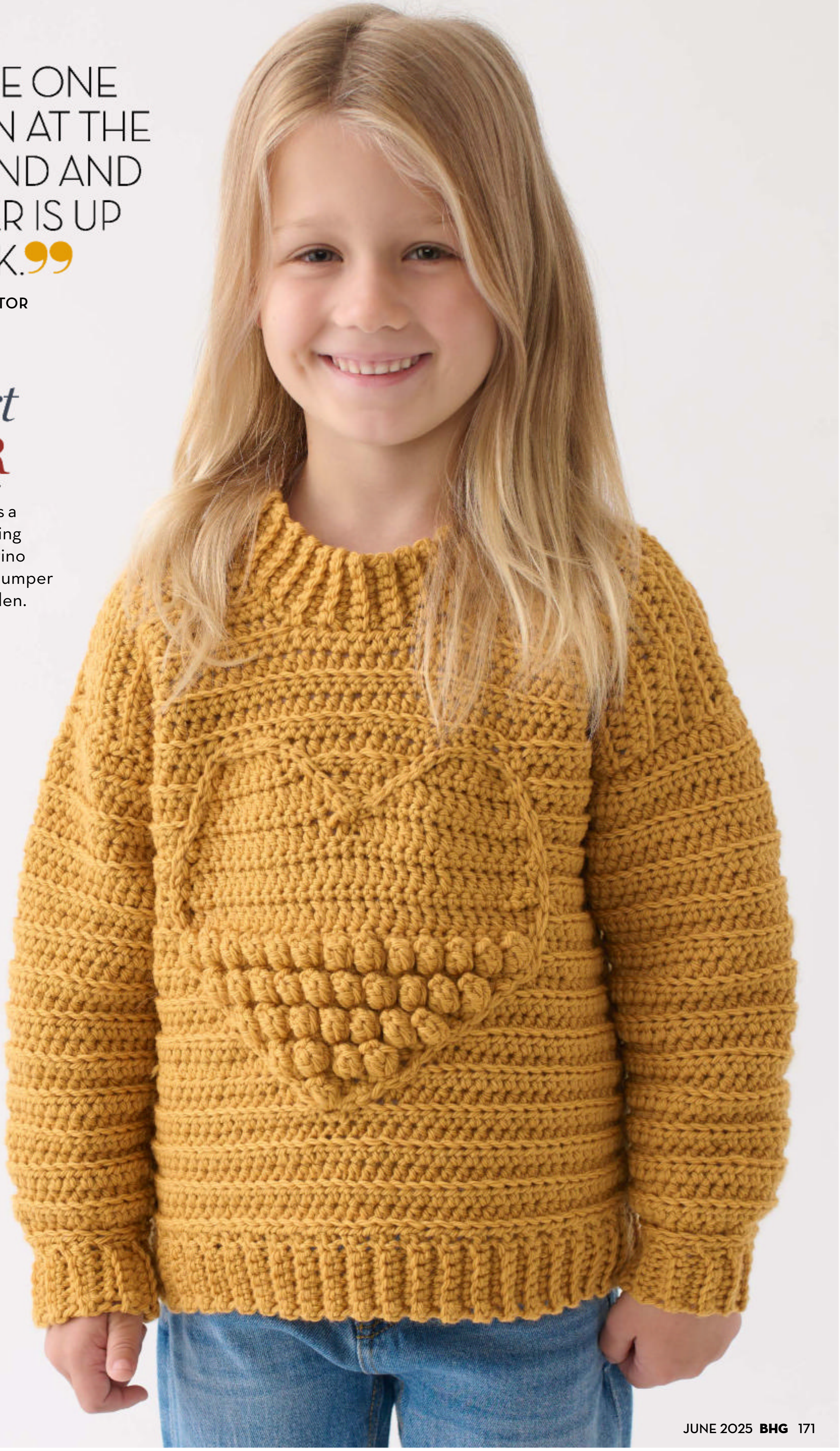


> “MY LITTLE ONE GOES ALL IN AT THE PLAYGROUND AND THIS JUMPER IS UP TO THE TASK.”

TAHNI MESANN, DIGITAL EDITOR

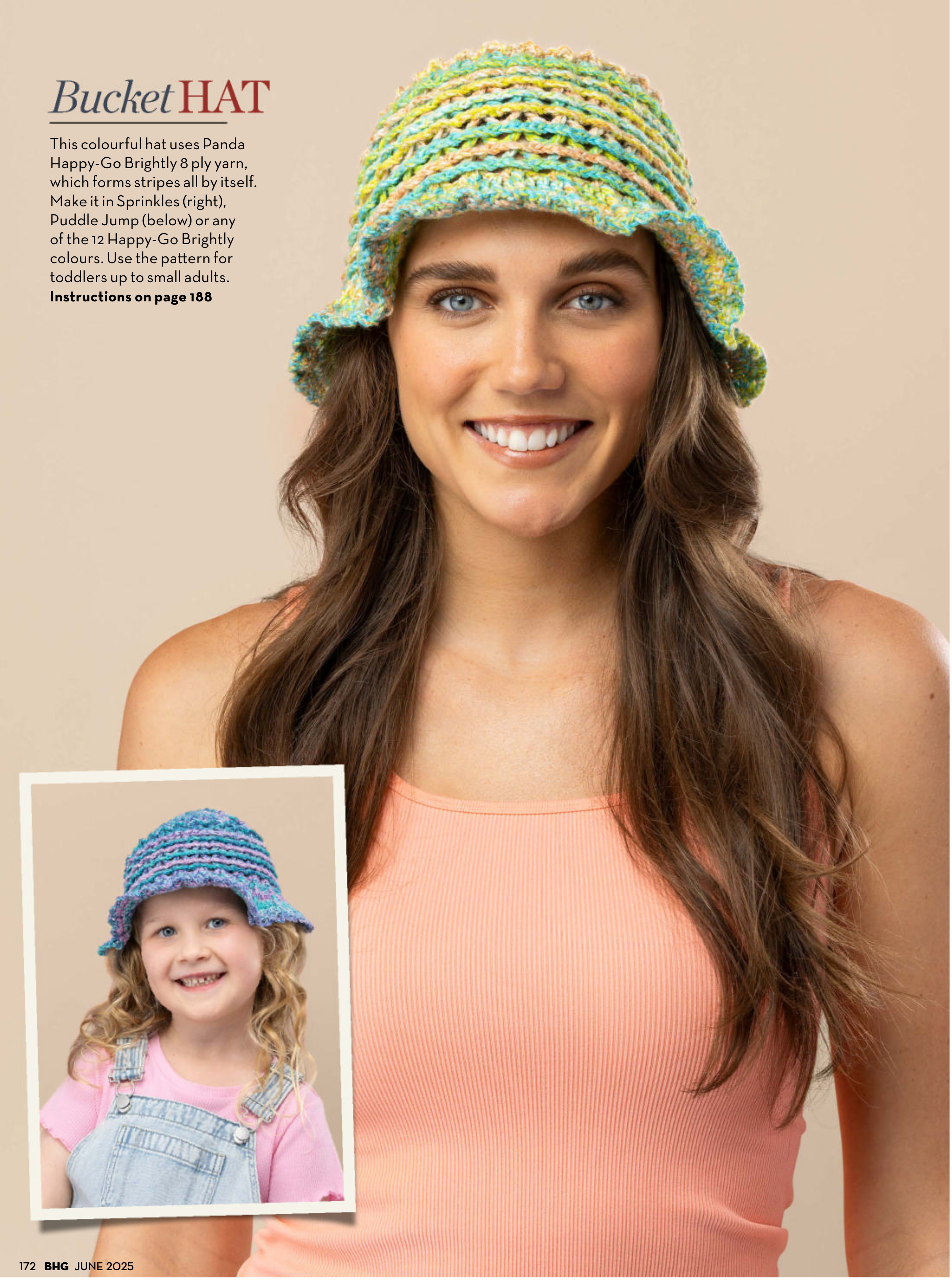
Sweetheart JUMPER

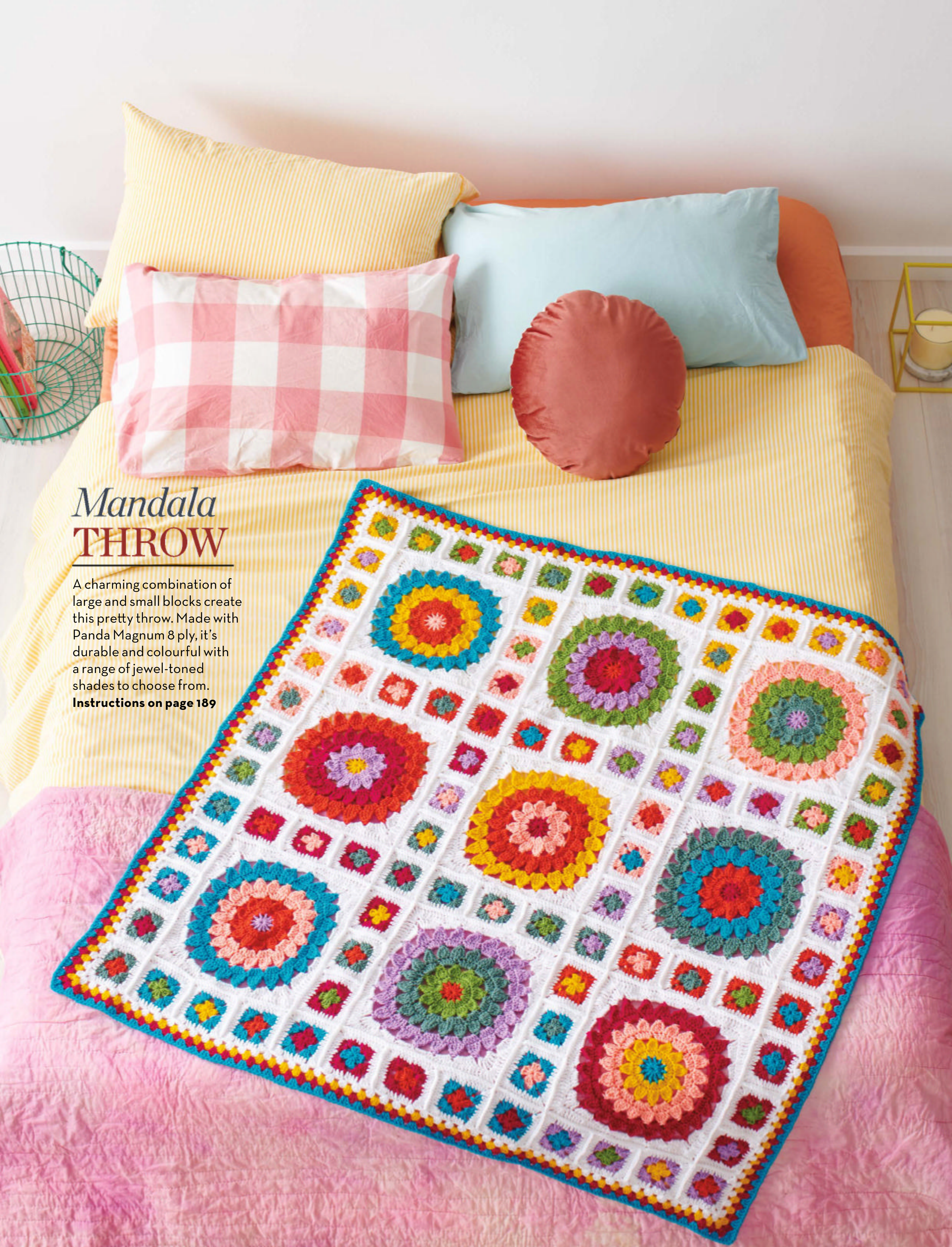
This playful jumper features a gorgeous crochet heart. Using Cleckheaton Midlands Merino 12 ply yarn, the quick-make jumper is perfect for fun in the garden. **Instructions on page 186**



Bucket HAT

This colourful hat uses Panda Happy-Go Brightly 8 ply yarn, which forms stripes all by itself. Make it in Sprinkles (right), Puddle Jump (below) or any of the 12 Happy-Go Brightly colours. Use the pattern for toddlers up to small adults.
Instructions on page 188





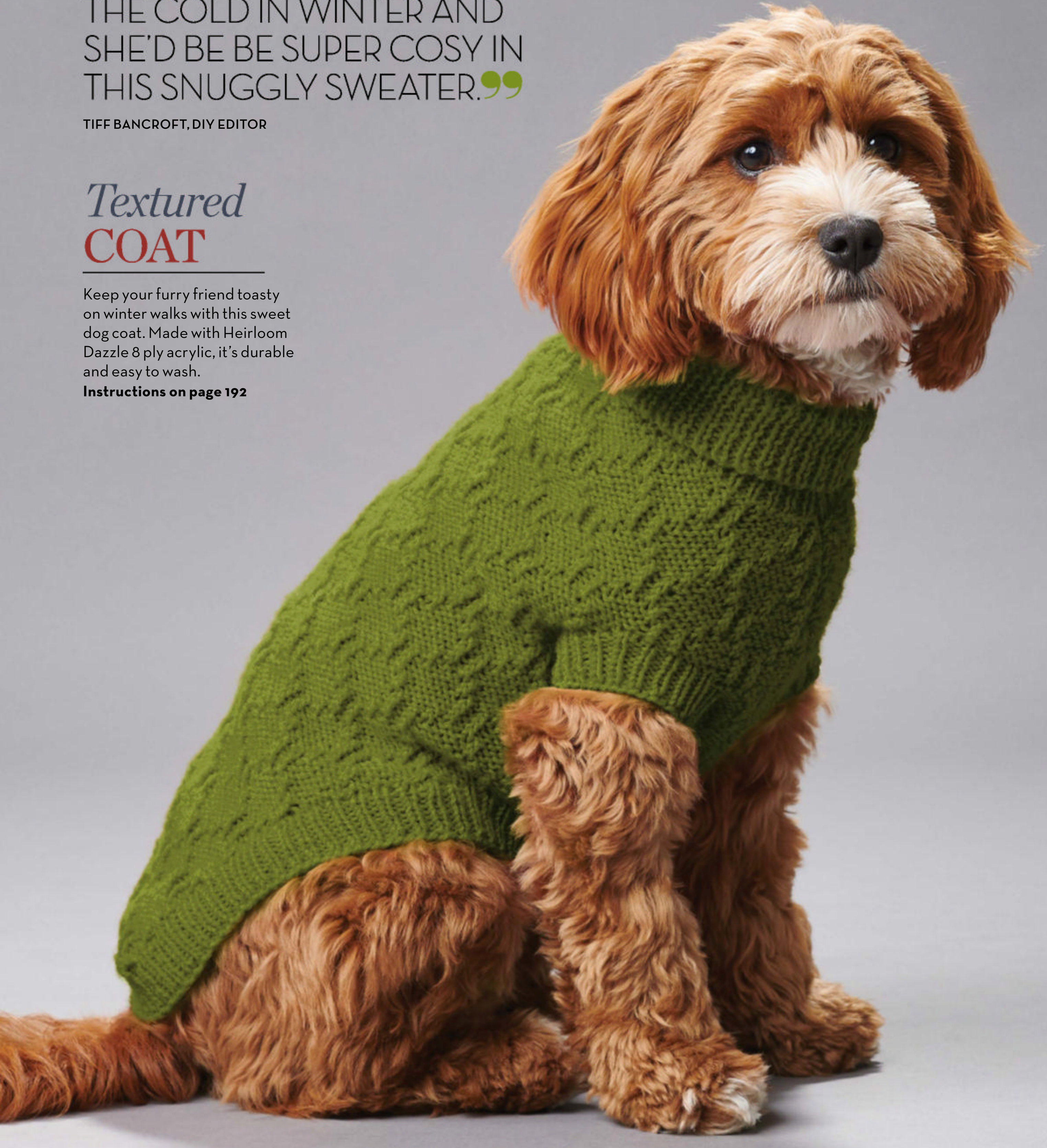
Mandala THROW

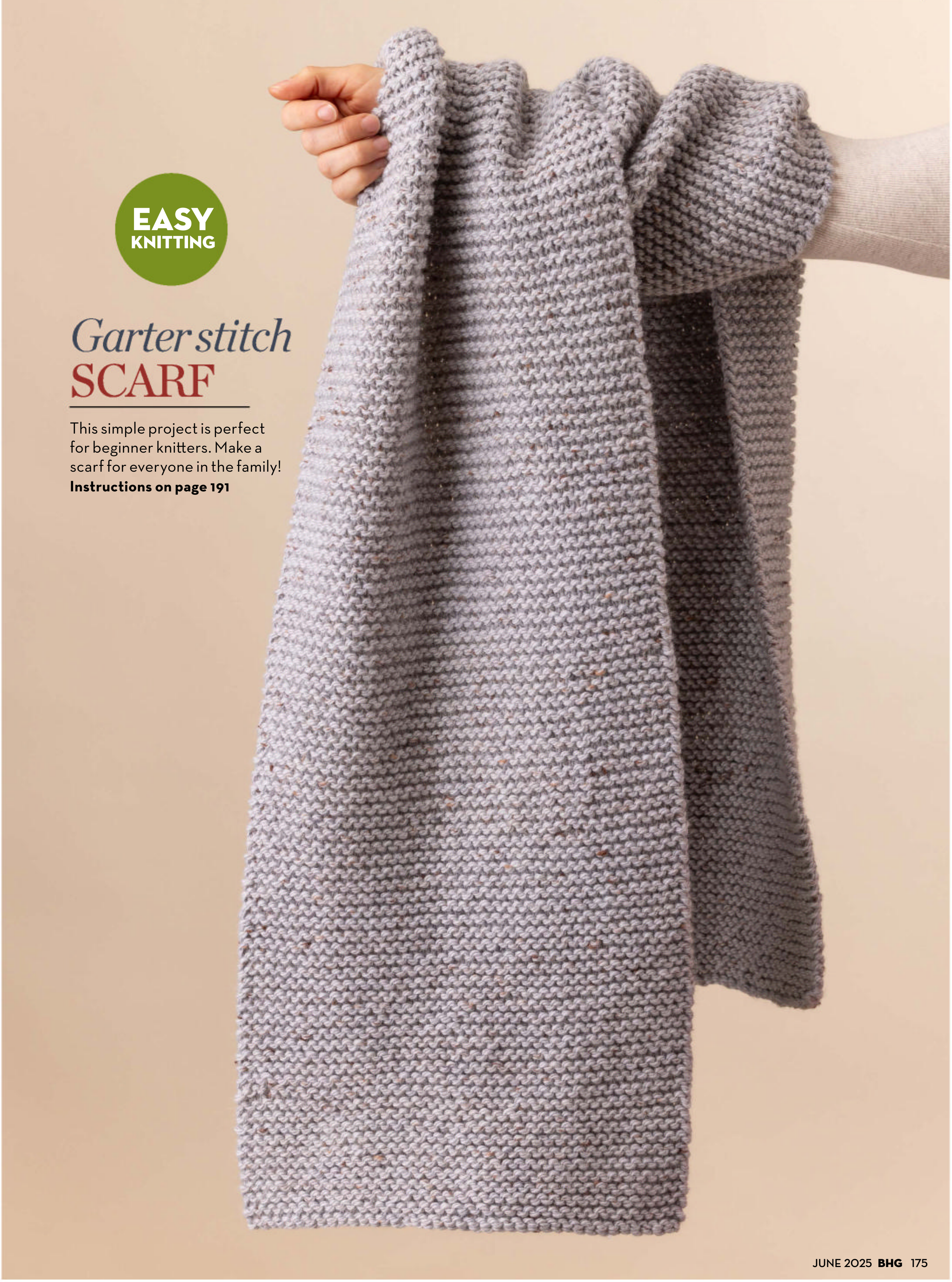
A charming combination of large and small blocks create this pretty throw. Made with Panda Magnum 8 ply, it's durable and colourful with a range of jewel-toned shades to choose from.
Instructions on page 189

> “MY DOG MOOSE FEELS THE COLD IN WINTER AND SHE'D BE BE SUPER COSY IN THIS SNUGGLY SWEATER.”
>
> TIFF BANCROFT, DIY EDITOR

Textured COAT

Keep your furry friend toasty on winter walks with this sweet dog coat. Made with Heirloom Dazzle 8 ply acrylic, it's durable and easy to wash.
Instructions on page 192





EASY KNITTING

Garter stitch SCARF

This simple project is perfect for beginner knitters. Make a scarf for everyone in the family! **Instructions on page 191**

General INSTRUCTIONS

KNITTING ABBREVIATIONS

alt = alternate; approx = approximately; beg = begin/ning; cont = continue; dec = decrease/decreasing; foll/s = follows/following; garter st = every row knit; inc = increase/increasing; k = knit; p = purl; patt = pattern; psso = pass slipped st over; rem = remain/ing; rep = repeat/ing; sl = slip; st/s = stitch/es; stocking st = knit 1 row, purl 1 row; tbl = through back of loop; tog = together; ybk = yarn back; yft = yarn front; yfwd = yarn forward (bring yarn under needle then over into knitting position again, making a st); yon = yarn over needle (take yarn over top of needle into knitting position, making a st); yrn = yarn round needle (take yarn right around needle into purling position, making a st).

CROCHET ABBREVIATIONS

approx = approximately; beg = begin/ning; ch = chain; cont = continue; dc = double crochet; dtr = double treble; foll/s = follows/following; foundation ch = length of ch at beg to work sts into; htr = half treble; lp/s = loop/s; patt = pattern; rep = repeat/ing; sl st = slip stitch; sp/s = space/s; st/s = stitch/es; tog = together; tr = treble; turning ch = 1 or more ch worked at beginning of a row or round; yoh = yarn over hook.

BEFORE YOU START

- Quantities and project measurements are approximate. These projects have been designed for the yarns specified in the patterns. Other yarns are likely to produce different results.
- Using specified yarn, make a 15cm tension square as instructed in pattern. Use pins to mark a 10cm square inside edges and count the number of stitches and rows in the space. Check against tension recommended in your pattern. If fewer stitches, use smaller needles to rework swatch until correct; if more stitches, rework swatch with larger needles.
- Check ball bands to ensure all yarn of same colour is from same dye lot, and for care instructions.
- Don't press projects when done, unless otherwise specified.
- Australian abbreviations are used throughout instructions.

SKILL LEVELS

BEGINNER

For those new to knitting and crochet.

- Patterns without shaping.
- Greater detail in instructions.

EASY

For those with some knitting and crochet experience.

- Simple patterns with basic shaping using repetitive stitch patterns.
- Suitable for first-time pattern workers.
- Decreasing in pattern.

INTERMEDIATE

For those confident in knitting and crochet.

- Textured patterns.
- Cables.
- Shaping in pattern.

HEART BOTTLE BAG

Intermediate Crochet

Measurements
To fit bottle circumference (approx) 23cm

Gather your supplies

PATONS COTTON BLEND 8 PLY 50g balls
Colourway 1: 1 ball each: 1st Colour (**C1** – 38 Mauve), 2nd Colour (**C2** – 3 Cream) and 2 balls 3rd Colour (**C3** – 52 Castile)
Colourway 2: 1 ball each: 1st Colour (**C1** – 7 Orange), 2nd Colour (**C2** – 3 Cream) and 2 balls 3rd Colour (**C3** – 53 Daylily)
Use only the yarn specified. Other yarns are likely to produce different results.

Hook and extras
4mm crochet hook or size needed to give correct tension; 50mm strap slide adjuster; wool needle for sewing seams.

Tension
Rounds 1 to 4 inclusive of Heart motif to measure 10cm across, using 4mm hook. Check your tension carefully. If motif is larger than 10cm use a smaller hook, if it is smaller use a larger hook.

Special abbreviations
group = miss 3tr, 3tr in sp before next tr.
dc2tog = double crochet 2 together – * Insert hook in next dc, yoh and draw through, rep from * once, yoh and draw through all 3 lps on hook.

Heart motif **(make 2)**

Using 4mm hook and **C1**, make 5ch leaving a long end. Work from diagram (next page) or written instructions as follows:

NOTE To reduce centre hole, pull firmly on long end before finishing.

1st round Miss 4ch, working over long end (2dtr, 4tr, 1ch, 1dtr, 1ch, 4tr, 2dtr, 4ch, sl st) in 5th ch from hook.

2nd round 1ch, 4dc in first 4ch sp, 1dc in each of next 6 sts, 1dc in next ch sp, (1dc, 1htr, 1dc) in next dtr, 1dc in next ch sp, 1dc in each of next 6 sts, 4dc in last 4ch sp, sl st in last sl st of 1st round. Fasten off.

Join **C2** with a sl st in 4th last dc.

3rd round 3ch, 2tr in same st as sl st, miss next 3dc, 3dtr in sl st in 1st round, miss next 3dc, 3tr in next dc, 2ch, (3tr in next dc, miss next dc) twice, 3dtr in next dc, 2ch, miss next dc, 3tr in next dc, miss next dc, 3htr in next htr, miss next dc, 3tr in next dc, miss next dc, 2ch, 3dtr in next dc, (miss next dc, 3tr in next dc) twice, join with 1htr in 3rd ch at beg. Fasten off.

Join **C3** with a sl st in space made with joining htr.

4th round 3ch, 2tr in same sp as sl st, * (**group**) twice, miss 3 sts, (3tr, 2ch, 3tr) in next 2ch sp, rep from * twice, (**group**) twice, miss 3 sts, 3tr in same sp as first 2tr, join with 1htr in 3rd ch at beg. Fasten off.

Bottle bag

Using a Flat Edge seam (p193), join upper edge of one Heart motif to lower edge of other Heart motif.

With right side facing and using 4mm hook, join **C3** with a sl st in lower right corner of

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motifs to beg working along side edges.
1st row 3ch, (**group**) 3 times, 1tr in motif corner, 1tr in join, 1tr in next motif corner, (**group**) 3 times, 3tr in next motif corner.
2nd row 3ch, (**group**) 7 times, 3tr in turning ch.
Rep last row 5 times. Fasten off.
With right side facing and using 4mm hook, join **C3** with a sl st in upper left corner of motifs.
Rep 1st row, then 2nd row 5 times. Fasten off.

To make up

Using a Flat Edge seam, join row ends tog to form a tube.

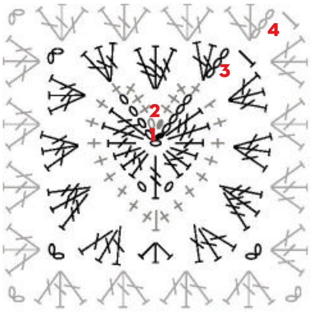
Base
With right side facing and using 4mm hook, join **C3** with a sl st in back seam at lower edge.
1st round 1ch, 1dc in first row edge st, 2dc in each of next 5 row edge sts, 1dc in each of next 12tr, 1dc in next row edge st, 2dc in each of next 6 row edge sts, join with sl st in first dc. [36dc]
2nd round 1ch, 1dc in same st as sl st, 1dc in next dc, * **dc2tog**, 1dc in each of next 2dc, rep from * to last 2dc, **dc2tog**, join with sl st in first dc. [27 sts]
3rd round 1ch, 1dc in same st as sl st, * **dc2tog**, 1dc in next dc, rep from * to last 2dc, **dc2tog**, join with sl st in first dc. [18 sts]
4th round 1ch, working first part of first **dc2tog** in same st as sl st, (**dc2tog**) to end, join with sl st in first st. [9 sts]
5th round 1ch, 1dc in same st as sl st, (**dc2tog**) 4 times, join with sl st in first dc. [5 sts]
Fasten off, leaving long end. Thread long end through rem sts, draw up firmly and fasten off securely.

Top edging
With right side facing and using 4mm hook, join **C3** with a sl st in top left corner of upper motif.
1st round 1ch, 2dc in each of 13 row edge sts, 1dc in each of next 12tr of motif, join with sl st in first dc. [38dc]

Strap holder
Work 8ch very tightly, miss next 6dc, sl st in 7th dc of last round. Fasten off.

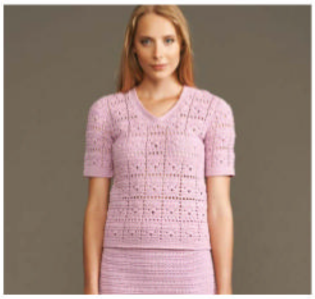
Strap
With right side facing, using 4mm hook, join **C3** with a sl st in 10th dc from strap holder on top edge.
1st row 1ch, 1dc in same st as sl st, 1dc in each of next 7dc.
2nd row 1ch, 1dc in each dc to end.
Rep last row until strap is 130cm from beg. Fasten off.
Thread strap through slide adjuster, then through chain of strap holder. Sew end to centre of slide adjuster.

HEART MOTIF DIAGRAM



KEY

- • = slip stitch (sl st)
- ○ = chain (ch)
- + = double crochet (dc)
- T = half treble (htr)
- Ŧ = treble (tr)
- ǂ = double treble (dtr)



TOP AND SKIRT

Intermediate Crochet

Measurements
TOP
Sizes S (M, **L**)
To fit chest 75-80 (85-90, **95-100**) cm; **Actual size 80** (90, **100**) cm; **Length** (approx) **50** (50, **50**) cm; **Short sleeve length** (approx) **13** (13, **13**) cm; **Long sleeve length** (approx) **43** (43, **43**) cm

SKIRT
To fit hips 85 (95, **105**) cm
Length (approx) **46** (46, **46**) cm

Gather your supplies

PATONS TOTEM MERINO 8 PLY 50g balls
Suit (4373 Pink Satin) * **16** (17, **19**) balls
Skirt only 7 (8, **9**) balls
Top only (short sleeves) * **9** (10, **11**) balls
NOTE * Purchase **2** (3, **3**) extra balls if making long sleeves.
Use only the yarn specified as others may produce different results. Quantities may vary between crocheters. Ensure all yarn is from the same dye lot.

Hooks and extras
4mm crochet hook or size needed to give correct tension; wool needle; *Skirt only:* length of hat elastic.

Tension
NOTE Aus/UK crochet terminology used throughout.
16.5tr and 10 rows to 10cm over treble fabric, using 4mm hook.
To work a tension square, using 4mm hook, make 26ch. Work 14 rows treble fabric. Fasten off. Check your tension carefully. If fewer sts to 10cm use a smaller hook, if more sts use a larger hook.

Special abbreviation
Dec = * yoh and draw up a lp in next st, yoh and draw through first 2 lps, rep from * in next st, yoh and draw through all 3 lps on hook.

TOP
Back

Using 4mm hook, make **76** (86, **96**) ch.
1st row Miss 5ch, * 1tr in each of next 9ch, 1ch, miss 1ch, rep from * to last ch, 1tr in last ch. [**7** (8, **9**) patts]
2nd row (1dc, 1ch) in first tr, * 1ch, miss 1ch, 1tr in each of next 4tr, 1ch, miss 1tr, 1tr in each of next 4tr, rep from * to turning ch lp, 1ch, 1tr in 2nd ch of turning ch lp.
3rd row (1dc, 1ch) in first tr, * 1ch, miss 1ch, 1tr in each of next 2tr, miss 2tr, 5tr in ch sp, miss 2tr, 1tr in each of next 2tr, rep from * to turning ch lp, 1ch, 1tr in 2nd ch of turning ch lp.
4th row (1dc, 1ch) in first tr, * 1ch, miss 1ch, 1tr in each of next 9tr, rep from * to turning ch lp, 1ch, 1tr in 2nd ch of turning ch lp.
5th row As 4th row.
6th row (1dc, 1ch) in first tr, * 1ch, miss one st, 1tr in next st, rep from * to end, working last tr in 2nd ch of turning ch lp.
7th row (1dc, 1ch) in first tr, * 1ch, miss 1ch, 1tr in each of next 9 sts, rep from * to turning ch lp, 1ch, 1tr in 2nd ch of turning ch lp.
Rep rows 2 to 7 inclusive 3 times, then rows 2 to 6 inclusive once.

Shape armholes
1st row Sl st in each of first **4** (5, **8**) sts, (1dc, 1ch) in next tr,

Dec, patt to last **7** (8, **11**) sts, **Dec**, 1tr in next st, **turn**, leaving last **4** (5, **8**) sts unworked.

2nd row (1dc, 1ch) in first tr, (**Dec**) twice, patt to last 5 sts, (**Dec**) twice, 1tr in top of turning ch. [**59** (67, **71**) sts] **

Rep last row **0** (1, **1**) times. [**59** (63, **67**) sts]

Next row (1dc, 1ch) in first tr, **Dec**, patt to last 3 sts, **Dec**, 1tr in top of turning ch.

Rep last row once. [**55** (59, **63**) sts]

Work **14** (15, **15**) rows without further shaping.

Shape shoulders

Next row Sl st in each of first **5** (5, **6**) sts, 1dc in each of next **5** (6, **6**) sts, 1htr in each of next 6 sts, patt to last **16** (17, **18**) sts, 1htr in each of next 6 sts, 1dc in each of next **5** (6, **6**) sts.

Fasten off, leaving last **5** (5, **6**) sts unworked.

Front

Work as for Back to **.

Shape neck

1st row (1dc, 1ch) in first tr, (**Dec**) **1** (2, **2**) times, patt across next **20** (21, **22**) sts, (**Dec**) twice, 1dtr in next st, **turn**.

Cont on these **25** (27, **28**) sts for left side of neck.

2nd row (1dc, 2ch) in first st, (**Dec**) twice, patt to last 3 sts, **Dec**, 1dtr in last st.

3rd row (1dc, 1ch) in first st, (**Dec**) **0** (1, **1**) times, patt to last 5 sts, (**Dec**) twice, 1dtr in last st.

4th row (1dc, 2ch) in first st, **Dec**, patt to end.

5th row Patt to last 3 sts, **Dec**, 1dtr in last st.

Rep last 2 rows once. [**16** (17, **18**) sts]

Keeping patt correct, work **9** (11, **11**) rows without further shaping.

Shape shoulder

Next row Sl st in each of first **5** (5, **6**) sts, 1dc in each of next **5** (6, **6**) sts, 1htr in each of next 6 sts. Fasten off.

With right side facing, miss centre **3** (5, **7**) sts and join yarn with a sl st in next st for right side of neck.

1st row 4ch, (**Dec**) twice, patt to last **3** (5, **5**) sts, (**Dec**) **1** (2, **2**) times, 1dtr in last st. [**25** (27, **28**) sts]

2nd row (1dc, 1ch) in first st, **Dec**, patt to last 5 sts, (**Dec**) twice, 1dtr in next st.

3rd row (1dc, 2ch) in first st, (**Dec**) twice, patt to last **0** (3, **3**) sts, (**Dec**, 1dtr in last st) **0** (1, **1**) times.

4th row Patt to last 3 sts, **Dec**, 1dtr in last st.

5th row (1dc, 2ch) in first st, **Dec**, patt to end.

Rep last 2 rows once. [**16** (17, **18**) sts]

Keeping patt correct, work **9** (11, **11**) rows without further shaping.

Shape shoulder

Next row 2ch, miss first st, 1htr in each of first 5 sts, 1dc in each of next **5** (6, **6**) sts.

Fasten off, leaving last **5** (5, **6**) sts unworked.

Short sleeves

Using 4mm hook, make **51** (61, **71**) ch.

1st row Miss 3ch, 1tr in each of next 8ch, * 1ch, miss 1ch, 1tr in each of next 9ch, rep from * to end. [**49** (59, **69**) sts]

2nd row (1dc, 1ch) in first st, 1tr in each of next 3tr, * 1ch, miss one st, 1tr in each of next 4tr, rep from * to end.

3rd row (1dc, 1ch) in first st, 1tr in next tr, * miss 2tr, 5tr in ch sp, miss 2tr, 1tr in each of next 2tr, 1ch, miss 1ch, 1tr in each of next 2tr, rep from * to last ch sp, 5tr in ch sp, miss 2tr, 1tr in each of next 2tr.

Keeping patt correct as placed, (noting that there are 6 rows to patt rep as before), work 7 rows.

Shape top

1st row Sl st in each of first **2** (3, **4**) sts, (1dc, 2ch) in next st, **Dec**, patt to last **5** (6, **7**) sts, **Dec**, 1dtr in next st, **turn**, leaving last **2** (3, **4**) sts unworked.

2nd row (1dc, 2ch) in first st, **Dec**, patt to last 3 sts, **Dec**, 1dtr in last st.

Rep last row twice. [**37** (45, **53**) sts]

Next row (1dc, 2ch) in first st, (**Dec**) twice, patt to last 5 sts, (**Dec**) twice, 1dtr in last st.

Rep last row **7** (8, **9**) times. [**5** (9, **13**) sts]

Fasten off.

Long sleeves

Using 4mm hook, make **37** (41, **47**) ch.

1st row Miss 3ch, 1tr in each of next **6** (8, **6**) ch, 1ch, miss 1ch, * 1tr in each of next 9ch, 1ch, miss 1ch, rep from * to last **7** (9, **7**) ch, 1tr in each ch to end. [**35** (39, **45**) sts]

2nd row (1dc, 1ch) in first st, 1tr in each of next **6** (3, **6**) tr, 1ch, miss one st, * 1tr in each of next 4tr, 1ch, miss one st, rep from * to last **7** (4, **7**) sts, 1tr in each st to end.

3rd row (1dc, 1ch) in first st, 1tr in each of next **6** (1, **6**) tr, (1ch, miss 1ch, 1tr in each of next 2tr) **1** (0, **1**) times, * miss 2tr, 5tr in ch sp, miss 2tr, 1tr in each of next 2tr, 1ch, miss 1ch, 1tr in each of next 2tr, rep from * to last **5** (7, **5**) sts, (miss 2tr, 5tr in ch sp, miss 2tr) **0** (1, **0**) times, 1tr in each st to end.

4th row (1dc, 1ch) in first tr, 1tr in each tr to 1ch sp, * 1ch, miss 1ch, 1tr in each of next 9tr, rep from * to last ch sp, 1ch, miss 1ch, 1tr in each st to end.

5th row (1dc, 1ch, 1tr) in first tr, 1tr in each tr to 1ch sp, * 1ch, miss 1ch, 1tr in each of next 9tr, rep from * to last ch sp, 1ch, miss 1ch, 1tr in each st to last st, 2tr in last st. [**37** (41, **47**) sts]

Keeping patt correct (noting that there are 6 rows to patt rep as before) and working extra sts into patt, inc one st (as before) at each end of every foll 3rd row until there are **47** (59, **69**) sts, then in every foll 4th row **2** (0, **0**) times. [**51** (59, **69**) sts]

Cont without further shaping until Sleeve measures 43cm from beg, working last row on wrong side.

Shape top

Work as for Short Sleeves from Shape Top to end, noting there will be **7** (9, **13**) sts rem at end of last row.

To make up

Using a Half Mattress stitch seam (p193) join shoulder, sleeve and side seams. Sew in sleeves evenly. With right side facing and using 4mm hook, work 5 rounds dc evenly around lower edge of sleeves. Fasten off.

Work same edging around lower edge of body and around neck edge, dec as necessary to keep work flat.

SKIRT

(Make 2 pieces alike, beg at hem)

Using 4mm hook, make **96** (106, **116**) ch loosely.

1st row Miss 5ch, 1tr in next ch, * 1ch, miss one ch, 1tr in next ch, rep from * to end. [**46** (51, **56**) ch sps, including turning ch lp]

2nd row (1dc, 1ch) in first tr, * 1ch, miss 1ch, 1tr in each of next 9 sts, rep from * to turning ch lp, 1ch, 1tr in 2nd ch of turning ch lp. [**9** (10, **11**) patts]

Work rows 2 to 6 inclusive as for Back of Top.

9th row (1dc, 1ch) in first tr, 1tr in each of next 15 sts, **Dec**, 1tr in each st to last 18 sts, **Dec**, 1tr in

each st to end. [**91** (101, **111**) sts]
10th row (1dc, 1ch) in first tr, 1tr in each st to end.
Rep last 2 rows until **73** (85, **97**) sts rem, then rep 9th row only until **57** (65, **73**) sts rem.
Fasten off.

To make up

Using a Half Mattress stitch seam (p193), join side seams. With right side facing, using 4mm hook and working over hat elastic in 1st, 3rd and 5th rounds, work 5 rounds dc around waist edge. Fasten off. Draw up elastic to fit and stitch securely.

CHUNKY JUMPER

Intermediate Knitting

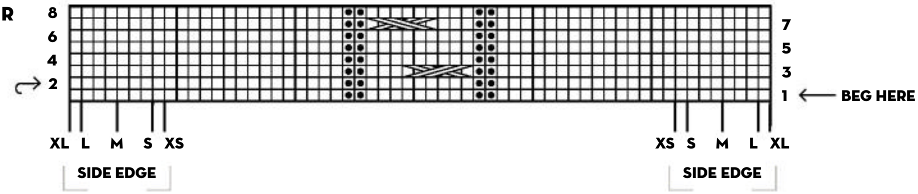
Measurements

Sizes XS (S, **M**, L, **XL**)
To fit chest 70 (80, **90**, 100, **110**) cm; **Actual size** (approx) **112** (120, **136**, 152, **160**) cm; **Length 62** (62, **64**, 66, **66**) cm; **Sleeve length 43** (43, **43**, 43, **43**) cm

Gather your supplies

PATONS GIGANTE 100g balls: (6822 Smoke) **9** (9, **10**, 12, **12**) balls
NOTE If sleeve length is altered, yarn quantities may need to be adjusted. Use only the specified yarn as others may produce different results. Quantities are approximate and can vary between knitters. Ensure all yarn is from the same dye lot.

GRAPH FOR CHUNKY JUMPER FRONT



KEY
☐ = Knit st on right side, purl st on wrong side.
▣ = Purl st on right side, knit st on wrong side.
= **C6B -** Slip next 3 sts onto cable needle and leave at back of work, K3, then K3 from cable needle.
= **C6F -** Slip next 3 sts onto cable needle and leave at front of work, K3, then K3 from cable needle.
NOTE - When working from graph, read odd-numbered (right side) rows from right to left and even-numbered (wrong side) rows from left to right.

Needles and extras

1 pair each 10mm and 12mm knitting needles; 2 stitch-holders; cable needle; wool needle to sew seams.

Tension

7 sts and 10 rows to 10cm over stocking st, using 12mm needles. To work a tension square, use 12mm needles to cast on 10 sts. Work 16 rows stocking st. Cast off loosely. Check your tension. If fewer sts to 10cm your jumper will be slightly larger (you may need more yarn), if more sts your jumper will be smaller.

Special abbreviations

C6B = Slip next 3 sts onto cable needle and leave at back of work, K3, then K3 from cable needle.
C6F = Slip next 3 sts onto cable needle and leave at front of work, K3, then K3 from cable needle.
M1 = Make 1 stitch increase – pick up loop which lies before next st from the front, place on left needle and knit into back of loop (p194).

Back

Using 10mm needles, cast on **41** (43, **49**, 55, **57**) sts loosely.
1st row K2, * P1, K1, rep from * to last st, K1.
2nd row K1, * P1, K1, rep from * to end.
Rep last 2 rows 3 times, 8 rows rib in all.
Change to 12mm needles.
Work in stocking st until Back measures 42cm from beg, ending with a purl row.

Shape armholes

Cast off **2** (2, **3**, 4, **4**) sts at beg of next 2 rows. [**37** (39, **43**, 47, **49**) sts]
Dec one st at each end of next row, then in every foll alt row **2** (2, **3**, 4, **4**) times. [**31** (33, **35**, 37, **39**) sts]
Work 13 rows.

Shape shoulders

Cast off **4** (4, **4**, 4, **5**) sts loosely at beg of next 2 rows, then **4** (5, **5**, 5, **5**) sts loosely at beg of foll 2 rows.
Leave rem **15** (15, **17**, 19, **19**) sts on stitch-holder for neckband.

Front

Using 10mm needles, cast on **41** (43, **49**, 55, **57**) sts loosely.
1st row K2, * P1, K1, rep from * to last st, K1.
2nd row K1, * P1, K1, rep from * to end.
Rep last 2 rows twice, then 1st row once.
8th row Rib **18** (18, **22**, 24, **26**), inc in next st, rib **3** (5, **3**, 5, **3**), inc in next st, rib to end [**43** (45, **51**, 57, **59**) sts]
Change to 12mm needles.

Beg cable patt

Work rows 1 to 8 from graph or written instructions as folls –
1st row K**15** (16, **19**, 22, **23**), P2, K9, P2, knit to end.
2nd and foll alt rows P**15** (16, **19**, 22, **23**), K2, P9, K2, purl to end.
3rd row K**15** (16, **19**, 22, **23**), P2, **C6B**, K3, P2, knit to end.
5th row As 1st row.
7th row K**15** (16, **19**, 22, **23**), P2, K3, **C6F**, P2, knit to end.
8th row As 2nd row.
Last 8 rows form cable patt.
Cont in cable patt until Front measures same as Back to armholes, working last row on wrong side.

Shape armholes

Keeping patt correct, cast off **2** (2, **3**, 4, **4**) sts at beg of next 2 rows. [**39** (41, **45**, 49, **51**) sts]
Dec one st at each end of next row, then in every foll alt row **2** (2, **3**, 4, **4**) times. [**33** (35, **37**, 39, **41**) sts]
Work **5** (5, **3**, 1, **1**) rows.

Shape neck

Next row K**11** (12, **13**, 14, **15**), turn to divide for neck.
Cont on these **11** (12, **13**, 14, **15**) sts for left side of neck.
** Dec one st at neck edge in every foll alt row **3** (3, **4**, 5, **5**) times. [**8** (9, **9**, 9, **10**) sts]
Work 1 row.

Shape shoulder

Cast off **4** (4, **4**, 4, **5**) sts loosely at beg of next row.
Work 1 row.
Cast off rem **4** (5, **5**, 5, **5**) sts

loosely. **

Slip next 11 sts to stitch-holder and leave for neckband.

With right side facing, join yarn to rem **11** (12, **13**, 14, **15**) sts for right side of neck and knit to end.

Rep from ** to **, working 2 rows instead of 1 before shoulder shaping.

Sleeves

Using 10mm needles, cast on **21** (21, **23**, 25, **27**) sts loosely.

Work 8 rows rib as for Back.

Change to 12mm needles.

Work 4 rows stocking st.

Next row K1, **M1** (p194), knit to last st, **M1**, K1. [**23** (23, **25**, 27, **29**) sts]

Cont in stocking st, inc one st (as before) at each end of every foll **8th** (4th, **4th**, 4th, **2nd**) row until there are **27** (29, **31**, 37, **33**) sts, then in every foll **10th** (6th, **6th**, 6th, **4th**) row until there are **29** (33, **35**, 39, **43**) sts.

Cont without further shaping until Sleeve measures 43cm (or length desired) from beg, ending with a purl row.

Shape top

Cast off **1** (1, **2**, 2, **2**) sts at beg of next 2 rows. [**27** (31, **31**, 35, **39**) sts]

Dec one st at each end of next row, then in every foll alt row until **17** (23, **21**, 25, **31**) sts rem, then in every row until **11** (13, **15**, 15, **17**) sts rem.

Next row Cast off **2** (3, **3**, 3, **4**) sts loosely, knit to last 2 sts, K2tog.

Next row Cast off **2** (3, **3**, 3, **4**) sts loosely, purl to last 2 sts, P2tog.

Cast off rem **5** (5, **7**, 7, **7**) sts loosely.

Neckband

Using Mattress stitch (p194), join right shoulder seam.

With right side facing and using 10mm needles, knit up **9** (9, **11**, 13, **13**) sts evenly along left side of neck, work across sts from front stitch-holder as folls – P1, K2tog, K5, sl 1, K1, psso, P1, knit up **9** (9, **11**, 13, **13**) sts evenly along right side of neck to shoulder seam, then knit across sts from back stitch-holder – dec one st in centre. [**41** (41, **47**, 53, **53**) sts]

Work 5 rows rib as for Back, beg with a 2nd row.

Cast off loosely in rib.

To make up

Join left shoulder and neckband seam. Sew in sleeves. Join side and sleeve seams.

MEN'S JUMPER

Intermediate Knitting

Measurements

Sizes 20 (22, **24**, 26, **28**, 30); **To fit chest 105** (110, **115**, 120, **125**, 130) cm; **Actual size 117** (122, **127**, 132, **137**, 142) cm; **Length 66** (67, **67**, 68, **68**, 69) cm; **Sleeve length 48** (48, **48**, 48, **48**, 48) cm

Gather your supplies

CLECKHEATON COUNTRY 8 PLY 50g balls: (2308 Mallard) **18** (19, **20**, 21, **22**, 23) balls

NOTE Use only the yarn specified. Other yarns are likely to produce different results. Quantities can vary between knitters. Ensure all yarn is from the same dye lot.

Needles and extras

1 pair each 3.25mm and 4mm knitting needles or size needed to give correct tension; cable needle; 2 stitch-holders; wool needle for sewing seams.

Tension

22 sts and 30 rows to 10cm over stocking st, using 4mm needles. To work a tension square, using 4mm needles, cast on 33 sts.

Work 44 rows stocking st. Cast off loosely. Check your tension carefully. If fewer sts to 10cm use smaller needles, if more sts use larger needles.

Special abbreviations

Rddec = Right double decrease – slip next 4 sts onto cable needle and leave at back of work, K1, then (K2tog) twice from cable needle.

Lddec = Left double decrease – slip next st onto cable needle and leave at front of work, (K2tog) twice, then K1 from cable needle.

Back

Using 3.25mm needles, cast on **130** (138, **142**, 146, **154**, 158) sts.

1st row K2, * P2, K2, rep from * to end.

2nd row P2, * K2, P2, rep from * to end.

Last 2 rows form rib.

Work a further 20 rows rib.

Change to 4mm needles.

Work in stocking st until Back measures 41cm from beg, ending with a purl row.

Shape raglan armholes

Cast off 2 sts at beg of next 2 rows. [**126** (134, **138**, 142, **150**, 154) sts]

3rd row K2, **Rddec**, knit to last 7 sts, **Lddec**, K2.

4th row Purl.

5th row K1, sl 1, K1, psso, knit to last 3 sts, K2tog, K1. [**120** (128, 132, **136**, 144, **148**) sts]

6th row Purl.

Rep last 4 rows **7** (8, **9**, 9, **12**, 12) times. [**78** (80, **78**, 82, **72**, 76) sts] **

Dec 2 sts (inside 2 sts as 3rd row) at each end of next row, then in every foll 4th row **10** (10, **9**, 10, **7**, 8) times. [**34** (36, **38**, 38, **40**, 40) sts]

Work 1 row.

Shape back neck

Next row K5, **turn**.

Cont on these 5 sts for right side of back neck.

Dec one st at neck edge in next 3 rows. [2 sts]

Next row K2tog. Fasten off.

Slip next **24** (26, **28**, 28, **30**, 30) sts onto stitch-holder and leave for neckband.

With right side facing, join yarn to rem 5 sts for left side of back neck and knit to end.

Dec one st at neck edge in next 3 rows. [2 sts]

Next row K2tog. Fasten off.

Front

Work as for Back to **.

Dec 2 sts (inside 2 sts as 3rd row) at each end of next row, then in every foll 4th row **4** (3, **2**, 3, **0**, 0) times. [**58** (64, **66**, 66, **68**, 72) sts]

Work 1 row.

Shape neck

1st row K**23** (26, **26**, 26, **27**, 29), **turn**.

Cont on these **23** (26, **26**, 26, **27**, 29) sts for left side of neck.

2nd row P2tog, purl to end.

3rd row K2, **Rddec**, knit to last 2 sts, K2tog. [**19** (22, **22**, 22, **23**, 25) sts]

*** Dec one st at neck edge in every foll alt row **1** (2, **2**, 2, **3**, 3) times, then in every foll 4th row 3 times, AT SAME TIME dec 2 sts (inside 2 sts as 3rd row) at raglan edge in every foll 4th row **5** (6, **6**, 6, **6**, 7) times. [5 sts]

Work 1 row. ***

Next row K3, sl 1, K1, psso.

Next row P2tog tbl, P2.
Next row K1, sl 1, K1, psso. [2 sts]
Next row P2, **turn**, K2tog.
Fasten off.
Slip next **12** (12, **14**, 14, **14**, 14) sts onto stitch-holder and leave for neckband.
With right side facing, join yarn to rem **23** (26, **26**, 26, **27**, 29) sts for right side of neck and knit to end.
Next row Purl to last 2 sts, P2tog.
Next row K2tog, knit to last 7 sts, **Lddec**, K2. [**19** (22, **22**, 22, **23**, 25) sts]
Work as for left side of neck from *** to ***.
Next row K2tog, K3.
Next row P2, P2tog.
Next row K2tog, K1. [2 sts]
Next row P2, **turn**, K2tog.
Fasten off.

Sleeves

Using 3.25mm needles, cast on **58** (62, **62**, 62, **62**, 66) sts.
Work 22 rows rib as for Back.
Change to 4mm needles.

Beg patt
1st row Knit.
2nd row Purl.
3rd row P2, * K2, P2, rep from * to end.
4th row K2, * P2, K2, rep from * to end.
5th row Knit.
6th row Purl.
7th row K2, * P2, K2, rep from * to end.
8th row P2, * K2, P2, rep from * to end.
Last 8 rows form patt for Sleeve.
Keeping patt correct and working extra sts into patt, inc one st at each end of next row, then in every foll 4th row until there are **74** (78, **90**, 96, **108**, 106) sts, then in every foll 6th row until there are **98** (102, **106**, 108, **112**, 114) sts.
Cont without further shaping until Sleeve measures 48cm from beg, working last row on wrong side.

Shape raglan
Keeping patt correct, cast off 2 sts at beg of next 2 rows. [**94** (98, **102**, 104, **108**, 110) sts]
3rd row K1, sl 1, K1, psso, patt to last 3 sts, K2tog, K1. [**92** (96, **100**, 102, **106**, 108) sts]
4th row P2, patt to last 2 sts, P2.
Rep last 2 rows **37** (39, **37**, 41, **39**, 42) times. [**18** (18, **26**, 20, **28**, 24) sts]
Next row As 3rd row.
Next row P1, P2tog, patt to last 3 sts, P2tog tbl, P1. [**14** (14, **22**, 16, **24**, 20) sts]
Rep last 2 rows **0** (0, **2**, 0, **2**, 1) times. [**14** (14, **14**, 16, **16**, 16) sts]
Cast off.

Neckband

Using Mattress stitch (p194), join raglan seams, leaving left back raglan unsewn and noting that top of sleeves form part of neckline.
With right side facing and using 3.25mm needles, knit up **14** (14, **14**, 16, **16**, 16) sts across top of left sleeve, knit up **26** (29, **29**, 29, **30**, 34) sts evenly along left side of neck, knit across sts from front stitch-holder, knit up **26** (29, **29**, 29, **30**, 34) sts evenly along right side of neck, knit up **14** (14, **14**, 16, **16**, 16) sts across top of right sleeve, knit up 3 sts along right side of back neck, knit across sts from back stitch-holder, then knit up 3 sts along left side of back neck. [**122** (130, **134**, 138, **142**, 150) sts]
Work 7 rows rib as for Back, beg with a 2nd row.
Cast off very loosely in rib.

To make up

Join left back raglan and neckband seam. Join side and sleeve seams.

MEN'S BEANIE

Easy Knitting

Measurements
To fit head 58cm

Gather your supplies

CLECKHEATON COUNTRY NATURALS 8 PLY 50g balls: (1838 Black) 3 balls. Use only the specified yarn as others may produce different results.

Needles and extras
1 pair 4.5mm knitting needles or size needed to give correct tension; wool needle.

Tension
21 sts and 28 rows to 10cm over stocking st, using 4.5mm needles. To work a tension square, using 4.5mm needles, cast on 32 sts. Work 42 rows stocking st. Cast off loosely. Check your tension carefully. If fewer sts to 10cm use smaller needles, if more sts use larger needles.
NOTE Beanie is worked on larger needles and at a looser tension than usual for this yarn.

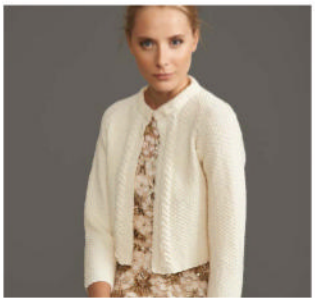
BEANIE

Using 4.5mm needles, cast on 110 sts.
Work in stocking st (knit 1 row, purl 1 row) until Beanie measures 27cm from beg, ending with a purl row.

Shape crown
1st row K1, K2tog, K23, * (K2tog) twice, K23, rep from * twice, K2tog, K1. [102 sts]
Work 3 rows.
5th row K1, K2tog, K21, * (K2tog) twice, K21, rep from * twice, K2tog, K1. [94 sts]
Work 3 rows.
9th row K1, K2tog, K19, * (K2tog) twice, K19, rep from * twice, K2tog, K1. [86 sts]
Work 1 row.
11th row K1, K2tog, K17, * (K2tog) twice, K17, rep from * twice, K2tog, K1. [78 sts]
Work 1 row.
13th row K1, K2tog, K15, * (K2tog) twice, K15, rep from * twice, K2tog, K1. [70 sts]
Work 1 row.
15th row K1, K2tog, K13, * (K2tog) twice, K13, rep from * twice, K2tog, K1. [62 sts]
Work 1 row.
17th row K1, K2tog, K11, * (K2tog) twice, K11, rep from * twice, K2tog, K1. [54 sts]
Work 1 row.
19th row K1, K2tog, K9, * (K2tog) twice, K9, rep from * twice, K2tog, K1. [46 sts]
20th row P1, P2tog, P7, * (P2tog) twice, P7, rep from * twice, P2tog, P1. [38 sts]
21st row K1, K2tog, K5, * (K2tog) twice, K5, rep from * twice, K2tog, K1. [30 sts]
22nd row P1, (P2tog) 14 times, P1. [16 sts]
Break off yarn, thread end through rem sts, draw up tightly and fasten off securely.

To make up

Using Mattress stitch (p194), join side edges to form back seam, reversing seam for lower 15cm. Sew in ends. Fold brim.



CROPPED JACKET

Intermediate Knitting

Measurements
Sizes XS (S, **M**)
To fit chest 70 (80, **90**) cm; **Actual size 88** (96, **104**) cm; **Length 40** (41, **42**) cm; **Sleeve length 37** (37, **37**) cm

Gather your supplies

PATONS BLUEBELL MERINO 5 PLY 50g balls: (0100 Cream) **9** (10, **11**) balls. Use only the yarn specified. Other yarns are likely to produce different results.

Needles and extras

1 pair each 3mm and 3.25mm knitting needles, and a 3.25mm **circular** knitting needle (80cm or longer) or size needed to give correct tension; cable needle; wool needle.

Tension

26 sts and 47 rows to 10cm over double moss st, using 3.25mm needles. To work a tension square, using 3.25mm needles, cast on 38 sts. Work 70 rows double moss st as for Jacket. Cast off loosely. Check your tension carefully. If fewer sts to 10cm use smaller needles, if more sts use larger needles.
NOTE Jacket is worked on smaller needles and at a firmer tension than usually recommended for this yarn.

Special abbreviations

Cable = slip next 3 sts onto cable needle and leave at front of work, K2, then K3 from cable needle, slip next 2 sts onto cable needle and leave at back of work, K3, then K2 from cable needle.

Jacket

(Worked in one piece to armholes)

Using 3.25mm **circular** needle, cast on **246** (266, **286**) sts.
NOTE Circular needle is used to accommodate large number of sts. Work backwards and forwards in rows. If desired, change to pair of needles after dividing for Back and Fronts.
1st row K2, * P2, K2, rep from * to end.
2nd row P2, * K2, P2, rep from * to end.
3rd row As 2nd row.
4th row As 1st row.
Last 4 rows form double moss st.
Work a further 4 rows.

Beg patt

1st row (K2, P2) twice, K10, * P2, K2, rep from * to last 20 sts, P2, K10, (P2, K2) twice.
2nd row (P2, K2) twice, P10, * K2, P2, rep from * to last 20 sts, K2, P10, (K2, P2) twice.
3rd row P2, K2, P2, K14, P2, * K2, P2, rep from * to last 20 sts, K14, P2, K2, P2.
4th row K2, P2, K2, P14, K2, * P2, K2, rep from * to last 20 sts, P14, K2, P2, K2.
5th row (K2, P2) twice, **Cable**, * P2, K2, rep from * to last 20 sts, P2, **Cable**, (P2, K2) twice.
6th row As 2nd row.
Rep 3rd and 4th rows once, then 1st and 2nd rows once.
11th row (P2, K2) twice, **Cable**, * K2, P2, rep from * to last 20 sts, K2, **Cable**, (K2, P2) twice.
12th row As 4th row.
Last 12 rows form patt for rem.
Cont in patt until Jacket measures 24cm from beg, working last row on wrong side.

Divide for back and fronts

Keeping patt correct, cont as follows:
Next row Patt **58** (63, **67**), cast off next **10** (10, **12**) sts, patt **110** (120, **128**) *including st already on needle after casting off*, cast off next **10** (10, **12**) sts, patt to end.
Cont on last **58** (63, **67**) sts for **Left Front**.

Shape raglan armhole

Dec one st at armhole edge in every row **0** (2, **4**) times, then in every foll alt row until **35** (36, **38**) sts rem.

Shape neck

Next row (wrong side) Cast off **13** (14, **14**) sts, patt to end. [**22** (22, **24**) sts]
Dec one st at armhole edge in next row, then in every foll alt row twice, AT SAME TIME dec one st at neck edge in next 5 rows. [**14** (14, **16**) sts]
Dec one st at each end of every foll alt row until 2 sts rem.
Next row P2tog. Fasten off.
With wrong side facing, join yarn to centre **110** (120, **128**) sts for **Back** and patt to end.

Shape raglan armholes

Dec one st at each end of next row, then in every foll 4th row **3** (2, **0**) times, then in every foll alt row until **42** (44, **46**) sts rem.
Cast off in patt on wrong side.
With wrong side facing, join yarn to rem **58** (63, **67**) sts for **Right Front**.

Shape raglan armhole

Dec one st at armhole edge in every row **0** (2, **4**) times, then in every foll alt row until **36** (37, **39**) sts rem.
Work 1 row.

Shape neck

Next row (right side) Cast off **13** (14, **14**) sts, patt to last 2 sts, patt 2tog. [**22** (22, **24**) sts]
Dec one st at armhole edge in every foll alt row 3 times, AT SAME TIME dec one st at neck edge in next 5 rows. [**14** (14, **16**) sts]
Dec one st at each end of every foll alt row until 2 sts rem.
Next row P2tog. Fasten off.

Left sleeve

Using 3.25mm needles, cast on **58** (62, **66**) sts.
Work 8 rows double moss st as for Jacket.
Keeping double moss st correct and working extra sts into patt, inc one st at each end of next row, then in every foll 8th row until there are **82** (80, **78**) sts, then in every foll 6th row until there are **90** (96, **102**) sts.
Cont without further shaping until Sleeve measures 37cm from beg (noting that this is a cropped length), working last row on wrong side.

Shape raglan

Cast off **6** (6, **7**) sts at beg of next 2 rows. [**78** (84, **88**) sts]
Dec one st at each end of next row, then in every foll alt row until 12 sts rem. **

Shape top

Next row Cast off 2 sts, patt to end.
Next row Patt 2tog, patt to end.
Rep last 2 rows twice. [3 sts]
Cast off in patt on wrong side.

Right sleeve

Work as for Left Sleeve to **.
Work 1 row.

Shape top

Next row Cast off 2 sts, patt to last 2 sts, patt 2tog.
Next row Patt to end.
Rep last 2 rows once, then first of these rows once. [3 sts]
Cast off in patt on wrong side.

Neckband

Using 3.25mm needles, cast on **114** (118, **122**) sts.
Work 6 rows double moss st as for Jacket.
Change to 3mm needles.
Work 10 rows.
Change to 3.25mm needles.
Work 6 rows.
Cast off in patt.

To make up

Using Mattress stitch (p194), join sleeve seams. Join raglan seams, noting that the top of the sleeves is part of the neckline. Sew cast-on edge of neckband to neck edge. Fold neckband in half to wrong side and slip-stitch in position. Oversew ends of neckband.

STRIPED CUSHION

Easy Knitting

Measurements

To fit cushion 50x50cm

Gather your supplies

CLECKHEATON COUNTRY 8 PLY 50g balls: 1st Colour (**C1** – 2388 Pearl Blush Marle) 6 balls; 2nd Colour (**C2** – 2323 Garnet) 3 balls; and **CLECKHEATON COUNTRY NATURALS 8 PLY** 50g balls: 3rd Colour (**C3** – 2006 Topiary) 5 balls.

Use only the yarn specified. Other yarns are likely to produce different results.

Needles and extras

1 pair 4mm knitting needles or size needed to give correct tension; 50cm x 50cm cushion insert; 12cm wide piece of cardboard and crochet hook; wool needle for sewing seams.

Tension

22 sts and 34 rows to 10cm over patt, using 4mm needles. To work a tension square, using 4mm needles, cast on 33 sts. Work 50 rows patt as for Cushion. Cast off loosely. Check your tension carefully. If fewer sts to 10cm use smaller needles, if more sts use larger needles.

NOTE If your tension is loose (fewer sts than specified in 10cm) your cover will be larger and you may need more yarn and a larger insert. If it is tight (there are more sts than specified in 10cm) your cover will be a firmer fit.

Cushion cover

Using 4mm needles and **C1**, cast on 101 sts.

NOTE Do not break off colours when not in use, but carry loosely up side edge of work catching in on alt rows (p194).

Using **C1** work 2 rows stocking st (knit 1 row, purl 1 row).

Using **C2** work 2 rows garter st (every row knit).

Using **C1** work 4 rows stocking st.

Using **C3** work 2 rows garter st, 6 rows stocking st then 2 rows garter st.

Using **C1** work 4 rows stocking st.

Using **C2** work 2 rows garter st.

Using **C1** work 2 rows stocking st.

Last 26 rows form patt.

Rep last 26 rows 11 times. [312 rows in total]

Cast off loosely.

To make up

Fold Cover in half with wrong sides together and using Mattress stitch (p194), join cast-on and cast-off edges. Placing seam near centre of back, join side edges so stripes match and place cushion insert before completing final seam.

Fringes

Wind yarn around piece of cardboard and cut along one edge. Fold 5 strands of **C1** and 3 strands of **C2** in half then, using the crochet hook, pull loop through both front and back sts of **C2** garter rows at side edges of cushion, draw ends through loop and pull firmly (p194). Rep with 5 strands of **C1** and 3 strands of **C3** at matching **C3** garter rows. Trim neatly.

KANGAROO WITH JOEY

Intermediate Knitting

(This toy is not suitable for children under age 3 due to choking hazards.)

Measurements

Height (approx) 33 cm

Gather your supplies

CLECKHEATON COUNTRY 8 PLY 50g balls: Waratah (2399) 3 balls, Bone (2334) 1 ball. Use only the yarn specified. Other yarns are likely to produce different results. Quantities are approximate as they can vary between knitters. Ensure all yarn is from the same dye lot.

Needles and extras

1 pair 3mm knitting needles or size needed to give correct tension; a spare 3mm knitting needle; wool needle for sewing seams and embroidery; polyester fibre filling; small quantity of brown yarn for embroidery.

Tension

28 sts and 38 rows to 10cm over stocking st, using 3mm needles. To work a tension square, using 3mm needles, cast on 42 sts. Work 58 rows stocking st. Cast off loosely. Check your tension. If fewer sts to 10cm use smaller needles, if more sts use larger needles.

NOTE This toy is worked on smaller needles and at a firmer tension than usually recommended for this yarn.

KANGAROO

Back body (beg at tail)

Using 3mm needles and Waratah, cast on 8 sts.

Work 4 rows stocking st.

5th row Inc in first, knit to last 2 sts, inc in next st, K1. [10 sts]

Cont in stocking st, inc at each end of every foll 4th row until there are 14 sts, then in every foll 10th row until there are 26 sts, then in every foll 4th row until there are 32 sts.

Work 5 rows.

Cast off 8 sts at beg of next 2 rows. [16 sts]

Shape for body

Cast on 4 sts at beg of next 4 rows. [32 sts]

Tie a coloured thread at each end of last row.

97th row As 5th row. [34 sts]

98th row Purl.

99th row * Inc in next st, K13, inc in next st *, K3, rep from * to * once, K1. [38 sts]

100th row Purl.

101st row * Inc in next st, K14, inc in next st *, K5, rep from * to * once, K1. [42 sts]

Inc one st (as in 5th row) at each end of every foll alt row until there are 52 sts.

Work 17 rows.

129th row K12, K2tog, knit to last 14 sts, sl 1, K1, psso, K12. [50 sts]

Work 3 rows.

Rep last 4 rows 7 times. [36 sts]

161st row K1, K2tog, K8, K2tog, K10, sl 1, K1, psso, K8, sl 1, K1, psso, K1. [32 sts]

Work 3 rows.

165th row K1, K2tog, K7, K2tog, K8, sl 1, K1, psso, K7, sl 1, K1, psso, K1. [28 sts]

Beg neck

166th row Cast on 3 sts, purl to end, **turn**, cast on 3 sts. [34 sts]

Work 8 rows (for neck).

Shape for head

175th row K1, (inc in next st, K9) 3 times, inc in next st, K2. [38 sts]

176th row P1, inc purlways in next st, purl to last 3 sts, inc purlways in next st, P2. [40 sts]

177th row K1, (inc in next st, K11) 3 times, inc in next st, K2. [44 sts]

178th row Cast on 10 sts (for muzzle), purl to end, **turn**, cast on 10 sts. [64 sts]

179th row K24, inc in next st, knit to last 26 sts, inc in next st, K25. [66 sts]

180th row Purl.

Rep last 2 rows once. [68 sts]

183rd row K1, sl 1, K1, psso, knit to last 3 sts, K2tog, K1. [66 sts]

184th row P1, P2tog, purl to last 3 sts, P2tog tbl, P1. [64 sts]

Rep last 2 rows until 40 sts rem.

197th row K1, * sl 1, K1, psso, K11, K2tog *, K8, rep from * to * once, K1. [36 sts]

198th row As 184th row. [34 sts]

199th row K1, * sl 1, K1, psso, K8, K2tog *, K8, rep from * to * once, K1. [30 sts]

200th row As 184th row. [28 sts]

201st row K1, * sl 1, K1, psso, K5, K2tog *, K8, rep from * to * once, K1. [24 sts]

202nd row P1, (P2tog) 10 times, P2tog tbl, P1. [13 sts]

Break off yarn, thread end through rem sts, draw up tightly and fasten off securely.

Using Mattress stitch (p194), join head seam to neck cast-on and stuff head with fibre filling firmly.

Run a gathering thread through cast-on sts of tail and draw up tightly. Join tail seam up to cast-off sts and stuff tail.

Pouch lining

Using 3mm needles and Bone, cast on 16 sts.

Work 18 rows stocking st.

Break off yarn and leave sts on spare needle.

Front body

Using 3mm needles and Bone, cast on 8 sts.

Work 2 rows stocking st.

3rd row Inc in first st, knit to last 2 sts, inc in next st, K1. [10 sts]

4th row Purl.

Rep 3rd and 4th rows 7 times. [24 sts]

Tie a coloured thread at each end of last row.

Cont in stocking st, inc one st (as before) at each end of next row, then in every foll alt row until there are 40 sts.

Work 7 rows.

41st row K1, K2tog, knit to last 3 sts, sl 1, K1, psso, K1. [38 sts]

42nd row Purl. **

43rd row K11, P16, K11.

44th row Purl.

45th row K1, K2tog, K8, P16, K8, sl 1, K1, psso, K1. [36 sts]

Create pouch

46th row P10, cast off next 16 sts, purl to end.

47th row K10, with right side facing, knit across 16 sts of pouch lining, knit to end.

48th row Purl.

49th row K1, K2tog, K9, K2tog, K8, sl 1, K1, psso, K9, sl 1, K1, psso, K1. [32 sts]

*** Work 3 rows.

53rd row K1, K2tog, knit to last 3 sts, sl 1, K1, psso, K1. [30 sts]

Work 3 rows. ***

57th row K1, K2tog, K7, K2tog, K6, sl 1, K1, psso, K7, sl 1, K1, psso, K1. [26 sts]

Rep from *** to *** once. [24 sts]

65th row K1, K2tog, K5, K2tog, K4, sl 1, K1, psso, K5, sl 1, K1, psso, K1. [20 sts]

Rep from *** to *** once. [18 sts]

73rd row K1, K2tog, K3, K2tog, K2, sl 1, K1, psso, K3, sl 1, K1, psso, K1. [14 sts]

Rep from *** to *** once. [12 sts]

81st row (K1, K2tog) twice, (sl 1, K1, psso, K1) twice. [8 sts]

Rep from *** to *** once. [6 sts]

Cast off.

Slip-stitch (p194) pouch lining in position on wrong side. Sew front body piece in position, placing cast-on edge to tail cast-off on back body, matching coloured threads, and placing front cast-off sts to cast-on sts at base of neck on back body. Stuff body firmly before completing seam, adjusting at base of tail to allow toy to stand.

Legs

(make 2 alike, beg at foot)

Using 3mm needles and Waratah, cast on 72 sts.

Work 10 rows stocking st.

11th row K16, cast off 40 sts for top of foot, knit to end. [32 sts]

Working across rem 32 sts, cont as follows:

12th row P1, P2tog tbl, purl to last 3 sts, P2tog, P1. [30 sts]

13th row K1, K2tog, knit to last 3 sts, sl 1, K1, psso, K1. [28 sts]

14th and foll alt rows Purl.

15th row (Inc in next st, K11, inc in next st, K1) twice. [32 sts]

17th row (Inc in next st, K13, inc in next st, K1) twice. [36 sts]

19th row K13, inc in each of next 4 sts, K1, inc in each of next 4 sts, K14. [44 sts]

21st row K15, inc in each of next 6 sts, K1, inc in each of next 6 sts, K16. [56 sts]

Work 13 rows.

Shape top of leg

35th row K25, sl 1, K1, psso, K2, K2tog, K25. [54 sts]

36th and foll alt rows Purl.

37th row K24, sl 1, K1, psso, K2, K2tog, K24. [52 sts]

39th row K23, sl 1, K1, psso, K2, K2tog, K23. [50 sts]

41st row K22, sl 1, K1, psso, K2, K2tog, K22. [48 sts]

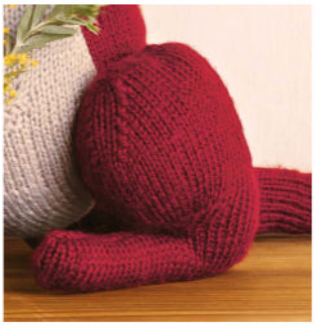
43rd row (K1, K2tog, K18, sl 1, K1, psso, K1) twice. [44 sts]

45th row (K1, K2tog, K16, sl 1, K1, psso, K1) twice. [40 sts]

47th row K20, **turn**, leaving 20 sts on each needle.

Work a three-needle cast off (p194) as follows:

Fold knitted piece so that 2 needles are tog with the right sides facing each other. Cast off sts, knitting one st from each needle tog across row. Join top of foot, then underneath of foot. Join back seam of leg, stuffing leg and foot firmly as you go. Sew legs to body as pictured below.



Arms (make 2 alike)

Using 3mm needles and Waratah, cast on 16 sts.

Work 24 rows stocking st.

25th row K1, * K2tog, K1, rep from * to end. [11 sts]

Break off yarn, thread end through rem sts, draw up tightly and fasten off securely.

Join arm seam, stuff firmly, then sew to body.

Outer ears (make 2)

Using 3mm needles and Waratah, cast on 16 sts.

** Work 8 rows stocking st.

9th row K1, K2tog, knit to last 3 sts, sl 1, K1, psso, K1.

10th row Purl.

Rep last 2 rows until 4 sts rem.

Cast off.

Inner ears (make 2)

Using 3mm needles and Bone, cast on 14 sts.

Work as for Outer Ears from ** to end.

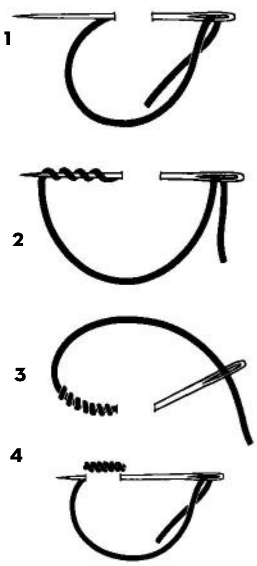
To make up

Sew inner and outer ears together, leaving cast-on edges free. Oversew cast-on edges together, then fold this edge in half and sew to head. Use brown yarn for all embroidery as follows: using satin stitch (below) embroider nose, using straight stitch (below) embroider mouth and claws, sew a single straight stitch at position of each eye, then embroider a bullion stitch (below) for centre of eye.

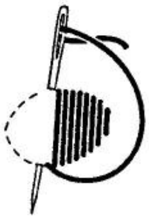
JOEY FINGER PUPPET

Using 3mm needles and Bone, cast on 15 sts.
Knit 3 rows (1st row is wrong side).

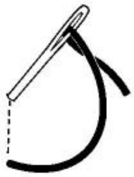
BULLION STITCH



SATIN STITCH



STRAIGHT STITCH



Work 10 rows stocking st, beg with a knit row.

Shape nose
14th row K6, inc in next st, K1, inc in next st, K6. [17 sts]
15th row Purl.
16th row K6, inc in each of next 2 sts, K1, inc in each of next 2 sts, K6. [21 sts]
17th row Purl.
18th row K7, inc in each of next 3 sts, K1, inc in each of next 3 sts, K7. [27 sts]
19th row Purl.
20th row K11, K2tog, K1, K2tog, K11. [25 sts]
21st row P10, P2tog, P1, P2tog, P10. [23 sts]
22nd row K9, K2tog, K1, K2tog, K9. [21 sts]
23rd row P8, P2tog, P1, P2tog, P8. [19 sts]
24th row K6, K3tog, K1, K3tog, K6. [15 sts]

Shape head and ears
25th row Cast off 4 sts, purl to end.
26th row Cast off 4 sts, K3, *including st rem on needle after casting off*, **turn**.
Knit 4 rows on these 3 sts.
Next row Sl 1, K2tog, psso.
Fasten off.
With right side facing, join yarn to rem 4 sts.
Next row Cast off one st, knit to end.
Knit 4 rows on these 3 sts.
Next row Sl 1, K2tog, psso.
Fasten off.

To make up

Join centre back seam. Sew cast-off sts at back of head to base of ears. Sew a gathering thread around neckline (below nose shaping), add a small amount of filling to head, then draw up gathering thread to define neck and stitch to secure. Using brown yarn and satin stitch, embroider eyes and nose.

SWEETHEART JUMPER

Intermediate Crochet

Measurements
Sizes 2 (4, **6**, 8, **10**) years old
To fit chest 55 (60, **65**, 70, **75**) cm; **Actual size** (approx) **65** (70, **75**, 80, **85**) cm; **Length** (approx) **36** (40, **44**, 48, **52**) cm; **Sleeve length** (approx) **23** (28, **33**, 38, **40**) cm

Gather your supplies

CLECKHEATON MIDLANDS MERINO 12 PLY 50g balls: (8802 Golden Tip) **10** (12, **14**, 16, **18**) balls. Use only the specified yarn as others may produce different results. Quantities are approximate and may vary between crocheters. Ensure yarn is from the same dye lot.

Hooks and extras
5.5mm crochet hook or size needed to give correct tension; wool needle for sewing seams.

Tension
NOTE Aus/UK crochet terminology used throughout.
14htr and 10 rows to 10cm over patt, using 5.5mm hook.
To work a tension square, using 5.5mm hook, make 22ch.
1st row (wrong side) Miss 2ch (counts as a htr), 1htr in each ch to end. [21 sts]
2nd row 2ch, miss first htr, 1htr in back lp only of each htr to end, 1htr in turning ch.
3rd row 2ch, miss first htr, 1htr in both lps of each htr to end, 1htr in turning ch.
Rep last 2 rows 6 times. Fasten off. Check tension carefully. If fewer htr to 10cm use a smaller hook, if more use a larger hook.

Special abbreviation
popcorn = 5tr in both lps of next dc, remove hook from lp, insert hook in both lps of first tr, draw lp through (p193).

Back

Beg sideways band
Using 5.5mm hook, make **7** (7, **8**, 8, **8**) ch.
1st row Miss 1ch, 1dc in each ch to end. [**6** (6, **7**, 7, **7**) dc]
2nd row 1ch, 1dc in back lp only of each dc to end.
Rep last row **44** (48, **52**, 56, **60**) times.
Rotate band to work along side edge of rows.

Beg patt
1st row (wrong side) 2ch (counts as first htr throughout), 1htr in side edge of each dc row to end. [**47** (51, **55**, 59, **63**) sts]
2nd row 2ch, miss first htr, 1htr in back lp only of each htr to end, 1htr in turning ch.
3rd row 2ch, miss first htr, 1htr in both lps of each htr to end, 1htr in turning ch. **
Rep last 2 rows **16** (18, **19**, 21, **23**) times.

Shape back neck and shoulders
1st row (working into back lps only) 1ch, 1dc in each of first **5** (5, **6**, 6, **7**) htr, 1htr in each of next **5** (6, **6**, 7, **7**) htr, 1tr in each of next **5** (6, **6**, 7, **7**) htr, fasten off.
With right side facing, miss next **17** (17, **19**, 19, **21**) htr, join yarn with a sl st in next htr, 3ch, (working into back lps only) 1tr in each of next **4** (5, **5**, 6, **6**) htr, 1htr in each of next **5** (6, **6**, 7, **7**) htr, 1dc in each of last **5** (5, **6**, 6, **7**) sts, fasten off.

Front

Work as for Back to **.
Rep last 2 rows **0** (1, **1**, 2, **1**) times, then 2nd row once.

Beg heart
1st row (wrong side) 2ch, miss first htr, 1htr in each of next **22** (24, **26**, 28, **30**) htr, 1dc in next htr, 1htr in each htr to end, 1htr in turning ch.
2nd row 2ch, miss first htr, 1htr in back lp only of each of next **22** (24, **26**, 28, **30**) htr, **popcorn**, 1htr in back lp only of each htr to end, 1htr in turning ch.
3rd row 2ch, miss first htr, 1htr in each of next **19** (21, **23**, 25, **27**) htr, 1dc in each of next 7 sts, 1htr in each htr to end, 1htr in turning ch.
4th row 2ch, miss first htr, 1htr in back lp only of each of next **19** (21, **23**, 25, **27**) htr, **popcorn**, (1htr in next dc, **popcorn**) 3 times, 1htr in back lp only of each htr to end, 1htr in turning ch.
5th row 2ch, miss first htr, 1htr in each of next **16** (18, **20**, 22, **24**) htr, 1dc in each of next 13 sts, 1htr in each htr to end, 1htr in turning ch.
6th row 2ch, miss first htr, 1htr in back lp only of each of next **16** (18, **20**, 22, **24**) htr, **popcorn**, (1htr in next dc, **popcorn**) 6 times, 1htr in back lp only of each htr to end, 1htr in turning ch.
7th row 2ch, miss first htr, 1htr in each of next **13** (15, **17**, 19, **21**) htr, 1dc in each of next 19 sts, 1htr in each htr to end, 1htr in turning ch.
8th row 2ch, miss first htr, 1htr in back lp only of each of next **13** (15, **17**, 19, **21**) htr, **popcorn**, (1htr in next dc, **popcorn**) 9 times, 1htr in back lp only of each htr to end, 1htr in turning ch.
9th row 2ch, miss first htr, 1htr in each of next **10** (12, **14**, 16, **18**) htr, 1dc in each of next 25 sts, 1htr in each htr to end, 1htr in turning ch.
10th row 2ch, miss first htr, 1htr in back lp only of each of next **10** (12, **14**, 16, **18**) htr, **popcorn**, (1htr in next dc, **popcorn**) 12 times, 1htr in back lp only of each htr to end, 1htr in turning ch.

Sizes 6, 8 and 10 years only
11th row 2ch, miss first htr, 1htr in each of next (**11**, 13, **15**) htr, 1dc in each of next 31 sts, 1htr in each htr to end, 1htr in turning ch.
12th row 2ch, miss first htr, 1htr in back lp only of each of next (**11**, 13, **15**) htr, **popcorn**, (1htr in next dc, **popcorn**) 15 times, 1htr in back lp only of each htr to end, 1htr in turning ch.

Size 10 years only
13th row 2ch, miss first htr, 1htr in each of next 12htr, 1dc in each of next 37 sts, 1htr in each htr to end, 1htr in turning ch.
14th row 2ch, miss first htr, 1htr in back lp only of each of next 12htr, **popcorn**, (1htr in next dc, **popcorn**) 18 times, 1htr in back lp only of each htr to end, 1htr in turning ch.

All sizes
Next row 2ch, miss first htr, 1htr in each of next **9** (11, **10**, 12, **11**) htr, 1dc in each of next **27** (27, **33**, 33, **39**) sts, 1htr in each htr to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in back lp only of each of next **9** (11, **10**, 12, **11**) htr, 1tr in each of next **27** (27, **33**, 33, **39**) dc, 1htr in back lp only of each htr to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in each of next **8** (10, **9**, 11, **10**) htr, 1dc in each of next **29** (29, **35**, 35, **41**) sts, 1htr in each htr to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in back lp only of each of next **8** (10, **9**, 11, **10**) htr, 1tr in each of next **29** (29, **35**, 35, **41**) dc, 1htr in back lp only of each htr to end, 1htr in turning ch.
Rep last 2 rows **0** (0, **1**, 1, **0**) times, then first of these rows **1** (1, **1**, 1, **0**) times.

Size 10 years only
Next row 2ch, miss first htr, 1htr in each of next 9htr, 1dc in each of next 43 sts, 1htr in each htr to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in back lp only of each of next 9htr, 1tr in each of next 43dc, 1htr in back lp only of each htr to end, 1htr in turning ch.
Rep last 2 rows once, then first of these rows once.
Next row 2ch, miss first htr, 1htr in back lp only of each of next 10htr, 1tr in each of next 20dc, 1htr in back lp only of next dc, 1tr in each of next 20dc, 1htr in back lp only of each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in each of next 10htr, 1dc in each of next 19tr, 1htr in each of next 3 sts, 1dc in each of next 19tr, 1htr in each st to end, 1htr in turning ch.

All sizes
Next row 2ch, miss first htr, 1htr in back lp only of each of next **9** (11, **10**, 12, **11**) sts, 1tr in each of next **13** (13, **16**, 16, **17**) dc, 1htr in back lp only of next **1** (1, **1**, 1, **5**) sts, 1tr in each of next **13** (13, **16**, 16, **17**) dc, 1htr in back lp only of each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in each of next **9** (11, **10**, 12, **11**) htr, 1dc in each of next **12** (12, **15**, 15, **16**) tr, 1htr in each of next **3** (3, **3**, 3, **7**) sts, 1dc in each of next **12** (12, **15**, 15, **16**) tr, 1htr in each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in back lp only of each of next **10** (12, **11**, 13, **12**) sts, 1tr in each of next **11** (11, **13**, 13, **14**) dc, 1htr in back lp only of next **3** (3, **5**, 5, **9**) sts, 1tr in each of next **11** (11, **13**, 13, **14**) dc, 1htr in back lp only of each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in each of next **10** (12, **12**, 14, **13**) sts, 1dc in each of next **10** (10, **11**, 11, **12**) tr, 1htr in each of next **5** (5, **7**, 7, **11**) sts, 1dc in each of next **10** (10, **11**, 11, **12**) tr, 1htr in each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in back lp only of each of next **11** (13, **14**, 16, **14**) sts, 1tr in each of next **7** (7, **7**, 7, **9**) dc, 1htr in back lp only of next **9** (9, **11**, 11, **15**) sts, 1tr in each of next **7** (7, **7**, 7, **9**) dc, 1htr in back lp only of each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in each of next **13** (15, **16**, 18, **17**) sts, 1dc in each of next **4** (4, **4**, 4, **5**) tr, 1htr in each of next **11** (11, **13**, 13, **17**) sts, 1dc in each of next **4** (4, **4**, 4, **5**) tr, 1htr in each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in back lp only of each st to end, 1htr in turning ch.
Next row 2ch, miss first htr, 1htr in each htr to end, 1htr in turning ch.
Rep last 2 rows **0** (1, **0**, 1, **1**) times.

Shape front neck
1st row 2ch, miss first htr, 1htr in back lp only of each of next **18** (20, **21**, 23, **24**) htr, **turn**.
Cont on these **19** (21, **22**, 24, **25**) sts for left side of front neck.
2nd and foll alt rows 2ch, miss first htr, 1htr in each htr to end, 1htr in turning ch.
3rd row 2ch, miss first htr, 1htr in back lp only of each of next **17** (19, **20**, 22, **23**) htr, **turn** (leaving turning ch unworked).
5th row 2ch, miss first htr, 1htr in back lp only of each of next **16** (18, **19**, 21, **22**) htr, **turn** (leaving turning ch unworked).
7th row 2ch, miss first htr, 1htr in back lp only of each of next **15** (17, **18**, 20, **21**) htr, **turn** (leaving turning ch unworked).

8th row As 2nd row. [**15** (17, **18**, 20, **21**) sts] (not counting 2ch at beg as a st).

Shape shoulder

Next row (working every st in back lps only) 1ch, 1dc in each of first **5** (5, **6**, 6, **7**) sts, 1htr in each of next **5** (6, **6**, 7, **7**) htr, 1tr in each of last **5** (6, **6**, 7, **7**) sts, fasten off.

With right side facing, miss next **9** (9, **11**, 11, **13**) htr at centre front, join yarn with a sl st in next htr and cont on these rem **19** (21, **22**, 24, **25**) sts for right side of neck.

1st row 2ch, 1htr in back lp only of each htr to end, 1htr in turning ch.

2nd row 2ch, miss first htr, 1htr in each htr to end, **turn** (leaving turning ch unworked).

3rd row 2ch, miss first htr, 1htr in back lp only of each htr to end, 1htr in turning ch.

Rep last 2 rows twice, then 2nd row once. [**15** (17, **18**, 20, **21**) sts]

Shape shoulder

Next row (working every st in back lps only) 3ch, miss first htr, 1tr in each of next **4** (5, **5**, 6, **6**) htr, 1htr in each of next **5** (6, **6**, 7, **7**) htr, 1dc in each of last **5** (5, **6**, 6, **7**) sts, fasten off.

Sleeves

Beg sideways cuff

Using 5.5mm hook, make **7** (7, **8**, 8, **8**) ch.

1st row Miss 1ch, 1dc in each ch to end. [**6** (6, **7**, 7, **7**) dc]

2nd row 1ch, 1dc in back lp only of each dc to end.

Rep last row **16** (18, **18**, 18, **20**) times.

Rotate band to work along side edge of rows.

Beg patt

1st row (wrong side) 2ch (counts as first htr throughout), 1htr in side edge of each dc row to end. [**19** (21, **21**, 21, **23**) sts]

2nd row 2ch, miss first htr, * 2htr in back lp only of next htr, 1htr in back lp only of next htr, rep from * to end, working last htr in turning ch. [**28** (31, **31**, 31, **34**) sts]

3rd row 2ch, miss first htr, 1htr in each htr to end, 1htr in turning ch.

4th row 2ch, miss first htr, 2htr in back lp only of next htr, 1htr in back lp only of each htr to last 2 sts, 2htr in back lp only of last htr, 1htr in turning ch. [**30** (33, **33**, 33, **36**) sts]

Keeping patt correct, inc one st (as before) at each end of every foll alt row **1** (0, **1**, 3, **2**) times, then in every foll 4th row until there are **38** (41, **45**, 49, **52**) sts.

Cont without further shaping until Sleeve measures approx **23** (28, **33**, 38, **40**) cm from beg, working last row on wrong side.

Shape top

1st row (working every st in back lps only) 1ch, 1dc in each of first **8** (8, **9**, 10, **10**) htr, 1htr in each of next **7** (8, **9**, 10, **11**) htr, 1tr in each of next **8** (9, **9**, 9, **10**) htr, 1htr in each of next **7** (8, **9**, 10, **11**) htr, 1dc in each of last **8** (8, **9**, 10, **10**) sts, fasten off.

Neckband

(worked sideways)

Using Running stitch seam under both lps (p193), join the shoulder seams.

Using 5.5mm hook, make 7ch.

1st row Miss 1ch, 1dc in each ch to end. [6dc]

2nd row 1ch, 1dc in back lp only of each dc to end.

Rep last row until side edge of Neckband is length required to fit around neck edge, slightly stretched. Fasten off.

To make up

Measure down **14** (15, **16**, 18, **19**) cm from shoulder seams on Front and Back and tie a coloured thread. Placing centre of sleeve top to shoulder seam and using a Half Mattress stitch seam (p193), sew in sleeves evenly between coloured threads. Join side and sleeve seams. Join ends of Neckband, then placing seam to centre back neck, sew evenly around neck edge. Using Chain stitch (p194), embroider around the heart shape.

BUCKET HAT

Intermediate Crochet

Measurements

Sizes 2-5 Years (6-10 Years, **Small Adult**)

To fit head (approx) **52** (54, **56**) cm

Gather your supplies

PANDA HAPPY-GO BRIGHTLY 8 PLY 100g balls in Sprinkles (9112) or Puddle Jump (9103) 1 ball. Use only the specified yarn as others may produce different results.

Hook and extras

4mm crochet hook or size needed for correct tension; wool needle for finishing.

Tension

NOTE Australian/UK crochet terminology used throughout.

First 5 rounds of Hat to measure 8.5cm across, using 4mm hook.

To check tension, using 4mm hook, work as for Hat to end of 5th round.

Check your tension carefully. If first 5 rounds measure more than 8.5cm use smaller hook and start again, if less than 8.5cm use larger hook and start again. If tension is correct, continue as instructed in pattern.

Special abbreviations

fptr = front post treble – Yoh, insert hook at front of work from right to left around post of required st and complete tr as usual (p193).

v-st = (1tr, 1ch, 1tr) in specified st or sp.

Hat (beg at crown)

Using 4mm hook, make 4ch.

1st round Miss 3ch, 8tr in next ch, join with sl st in 3rd ch at beg.

2nd round 3ch, **fptr** around 3ch of previous round, * (1tr in top and **fptr** around) next tr, rep from * to end, join with sl st in 3rd ch at beg. [18 sts]

3rd round 3ch, (1tr in top and **fptr** around) first fptr, * 1tr in next tr, (1tr in top and **fptr** around) next fptr, rep from * to end, join with sl st in 3rd ch at beg. [27 sts]

4th round 3ch, 1tr in first tr, (1tr in top and **fptr** around)

SIDE PATT

KEY – Shaded area represents stitch repeat

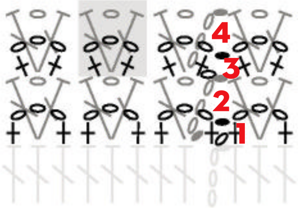
● = slip stitch (sl st)

○ = chain (ch)

+ = double crochet (dc)

‡ = treble (tr)

V = v-st



first fptr, * 1tr in each of next 2tr, (1tr in top and **fptr** around) next fptr, rep from * to end, join with sl st in 3rd ch at beg. [36 sts]
5th round 3ch, 1tr in each of first 2tr, (1tr in top and **fptr** around) first fptr, * 1tr in each of next 3tr, (1tr in top and **fptr** around) next fptr, rep from * to end, join with sl st in 3rd ch at beg. [45 sts]
6th round 3ch, 1tr in each of first 3tr, (1tr in top and **fptr** around) first fptr, * 1tr in each of next 4tr, (1tr in top and **fptr** around) next fptr, rep from * to end, join with sl st in 3rd ch at beg. [54 sts]
7th round 3ch, 1tr in each of first 4tr, (1tr in top and **fptr** around) first fptr, * 1tr in each of next 5tr, (1tr in top and **fptr** around) next fptr, rep from * to end, join with sl st in 3rd ch at beg. [63 sts]
8th round 3ch, 1tr in each of first 5tr, (1tr in top and **fptr** around) first fptr, * 1tr in each of next 6tr, (1tr in top and **fptr** around) next fptr, rep from * to end, join with sl st in 3rd ch at beg. [72 sts]

Size 2 to 5 Years only

9th round 3ch, 1tr in each of first 6tr, * (1tr in top and **fptr** around) next fptr, (1tr in each of next 7tr, **fptr** around next fptr) twice, 1tr in each of next 7tr, rep from * to end omitting final 7tr, join with sl st in 3rd ch at beg. [75 sts]

Sizes 6 to 10 Years only

9th round 3ch, 1tr in each of first 6tr, * (1tr in top and **fptr** around) next fptr, 1tr in each of next 7tr, **fptr** around next fptr, 1tr in each of next 7tr, (1tr in top and **fptr** around) next fptr, 1tr in each of next 7tr, rep from * to end omitting final 7tr, join with sl st in 3rd ch at beg. [78 sts]

Size Small Adult only

9th round 3ch, 1tr in each of first 6tr, * (1tr in top and **fptr** around) next fptr, 1tr in each of next 7tr, rep from * to end omitting final 7tr, join with sl st in 3rd ch at beg. [81 sts]

All sizes

[**75** (78, **81**) sts]

Beg side patt

NOTE Work all ch loosely.
Work rounds 1 to 4 inclusive from diagram or written instructions as folls –
1st round 1ch, 1dc in same st as sl st, * 3ch, miss next st, 1dc in each of next 2 sts, rep from * to last 2 sts, 3ch, miss next st, 1dc in last st, join with sl st in first dc.
2nd round Working behind first 3ch lp, sl st in missed st of previous round, (4ch, 1tr) in same st as sl st (counts as first v-st), * working behind next 3ch lp **v-st** in next missed st of previous round, rep from * to end, join with sl st in 3rd of 4ch at beg. [**25** (26, **27**) v-sts]
3rd round 1ch, (1dc, 3ch, 1dc) in ch sp of each v-st to end, join with sl st in first dc.
4th round Working behind first 3ch lp, sl st in ch sp of first v-st (between dc in last round), 4ch, 1tr in same sp as sl st, * working behind next 3ch lp **v-st** in ch sp of next v-st (between dc), rep from * to end, join with sl st in 3rd of 4ch at beg.
Rep last 2 rounds until side measures **7** (9, **11**) cm, ending with a 3rd round.

Beg brim

1st round Working behind first 3ch lp, sl st in ch sp of first v-st (between dc), 3ch, 2tr in same sp as sl st, * working behind next 3ch lp 3tr in ch sp of next v-st (between dc), rep from * to end, join with sl st in 3rd ch at beg. [**75** (78, **81**) sts]
2nd round 3ch, (1tr in top and **fptr** around) first tr, * 1tr in each of next 2tr, (1tr in top and **fptr** around) next tr, rep from * to last tr, 1tr in last tr, join with sl st in 3rd ch at beg. [**100** (104, **108**) sts]
3rd round 3ch, 1tr in next tr, (1tr in top and **fptr** around) next fptr, * 1tr in each of next 3tr, (1tr in top and **fptr** around) next fptr, rep from * to last tr, 1tr in last tr, join with sl st in 3rd ch at beg. [**125** (130, **135**) sts]
4th round 3ch, 1tr in each of next 2tr, **fptr** around next fptr, * 1tr in each of next 4tr, **fptr** around next fptr, rep from * to last tr, 1tr in last tr, join with sl st in 3rd ch at beg.
5th round 3ch, 1tr in each of next 2tr, (1tr in top and **fptr** around) next fptr, * 1tr in each of next 4tr, (1tr in top and **fptr** around) next fptr, rep from * to last tr, 1tr in last tr, join with sl st in 3rd ch at beg. [**150** (156, **162**) sts]
6th round 1ch, 1dc in same st as sl st, * 3ch, miss next st, 1dc in each of next 2 sts, rep from * to last st, 3ch, 1dc in last st, join with sl st in first dc.
Fasten off.

MANDALA THROW

Intermediate Crochet

Measurements

Width (approx) 100 cm
Length (approx) 100 cm

Gather your supplies

PANDA MAGNUM 8 PLY
100g balls: 3 balls of White (301); 1 ball each of Mango (2037), Fire (2043), Inca Gold (336), Fuchsia (381), Lilac (362), Jungle (1018), Aqua (1007) and Leaf (2044). Use only the yarn specified. Ensure all White yarn is from the same dye lot.

Hook and extras

4mm crochet hook; wool needle for sewing in ends.

Tension

NOTE Aus/UK crochet terminology used throughout. Granny square to measure 8cm across, using 4mm hook. Correct tension isn't essential, but stated measurements and yarn quantities are based on this tension.

Special abbreviations

Cluster A = (Yoh) twice, draw up a lp in next st, (yoh and draw through 2 lps) twice, (yoh) twice, draw up a lp in same st, (yoh and draw through 2 lps) twice, (yoh) twice, draw up a lp in next st, (yoh and draw through 2 lps) twice, yoh and draw through all 4 lps on hook.
Cluster B = * (Yoh) twice, draw up a lp in next st, (yoh and draw through 2 lps) twice, rep from * once, (yoh) twice, draw up a lp in same st, (yoh and draw through 2 lps) twice, (yoh) twice, draw up a lp in next st, (yoh and draw through 2 lps) twice, yoh and draw through all 5 lps on hook.
Cluster C = * (Yoh) twice, draw up a lp in next st, (yoh and draw through 2 lps) twice, rep from * twice, yoh and draw through all 4 lps on hook.
Cluster D = * (Yoh) twice, draw up a lp in next st, (yoh and draw through 2 lps) twice, rep from * 3 times, yoh and draw through all 5 lps on hook.

GRANNY SQUARE

MAKE	1ST COL.	2ND COL.	FINAL COL.
2	Fire	Mango	White
2	Inca Gold		
1	Fuchsia		
2	Lilac		
2	Jungle		
1	Aqua		
1	Leaf		
2	Mango	Fire	White
2	Inca Gold		
1	Fuchsia		
1	Lilac		
1	Jungle		
2	Aqua		
2	Leaf		
1	Mango	Inca Gold	White
1	Fire		
2	Fuchsia		
2	Lilac		
2	Jungle		
1	Aqua		
2	Leaf		
1	Mango	Fuchsia	White
2	Fire		
1	Inca Gold		
2	Lilac		
2	Jungle		
2	Aqua		
1	Leaf		
2	Mango	Lilac	White
2	Fire		
2	Inca Gold		
1	Fuchsia		
2	Jungle		
1	Aqua		
1	Leaf		
2	Mango	Jungle	White
2	Fire		
2	Inca Gold		
2	Fuchsia		
1	Lilac		
1	Aqua		
1	Leaf		
2	Mango	Aqua	White
2	Fire		
1	Inca Gold		
2	Fuchsia		
1	Lilac		
1	Jungle		
2	Leaf		
1	Mango	Leaf	White
2	Fire		
1	Inca Gold		
2	Fuchsia		
2	Lilac		
2	Jungle		
1	Aqua		

Granny square

(make 88, see table at left)
Using 4mm hook and 1st colour, make 4ch and join with a sl st in first ch to form a ring.

NOTE When changing colour, use new colour to work final sl st of round.

Work from diagram or written instructions as follows:

1st round 5ch, (3tr, 2ch) in ring 3 times, 2tr in ring, sl st in 3rd of 5ch, sl st in next 2ch sp.

2nd round Using 2nd colour, 5ch, 3tr in same 2ch sp, 1ch, * (3tr, 2ch, 3tr) in next 2ch sp, 1ch, rep from * twice, 2tr in same sp as 3tr at beg, sl st in 3rd of 5ch, sl st in next 2ch sp.

3rd round Using White, 4ch, 3tr in same ch sp, * 1tr in each of next 3tr, 1tr in next ch sp, 1tr in each of next 3tr, (3tr, 1ch, 3tr) in corner sp, rep from * twice, 1tr in each of next 3tr, 1tr in next ch sp, 1tr in each of next 3 sts, 2tr in same sp as 3tr at beg, sl st in 3rd of 4ch. Fasten off.

Mandala square

(Make 9, see table opposite)
Using 4mm hook and 1st colour, make 6ch and join with a sl st in first ch to form a ring.

Work from diagram or written instructions as follows:

1st round 4ch, (1tr, 1ch) 11 times in ring, sl st in 3rd of 4ch at beg, sl st in next ch sp.

2nd round Using 2nd colour, 3ch, 2tr in same sp as sl st, 3tr in each ch sp to end, sl st in 3rd ch at beg.

3rd round 3ch, **Cluster A**, * 3ch, **Cluster B**, rep from * to end, 3ch, sl st in first cluster, sl st in next 3ch sp. [12 clusters]

4th round Using 3rd colour, 3ch, 4tr in same sp as sl st, 5tr in each 3ch sp to end, sl st in 3rd ch at beg.

5th round As 3rd round. [20 clusters]

6th round Using 4th colour, as 4th round.

7th round 3ch, **Cluster C**, * 4ch, **Cluster D**, rep from * to end, 4ch, sl st in first cluster, sl st in next 4ch sp. [25 clusters]

8th round Using White for rem, 1ch, (5dc, 1htr) in same 4ch sp as sl st, (4htr, 2tr) in next sp, (4tr, 2dtr) in next sp, (5dtr, 1tr) in next sp, (4tr, 2htr) in next sp, (3htr, 3dc) in next sp, 6dc in next sp, (1dc, 5htr) in next sp, (6tr, 1dtr) in next sp, 6dtr in next sp, (5tr, 1htr) in next sp, (4htr, 2dc) in next sp, 6dc in next sp, (2dc, 4htr) in next sp, (1htr, 5tr) in next sp, (1tr, 5dtr) in next sp, (2dtr, 4tr) in next sp, (1tr, 5htr) in next sp, 6dc in next sp, (4dc, 2htr) in next sp, (3htr, 3tr) in next sp, (3tr, 4dtr) in next sp, (3dtr, 3tr) in next sp, (2tr, 4htr) in next sp, (1htr, 5dc) in last sp, sl st in first dc. [152 sts]

9th round 2ch, 1htr in each of next 8 sts, * 1tr in each of next 4 sts, 1dtr in each of next 6 sts, (3dtr, 1ch, 3dtr) in next dtr, 1dtr in each of next 6 sts, 1tr in each of next 4 sts, 1htr in each of next 17 sts, rep from * 3 times, omitting final 9htr, sl st in 2nd ch at beg. Fasten off.

To make up

With wrong sides tog, using 4mm hook, White and foll assembly diagram, join squares with dc.

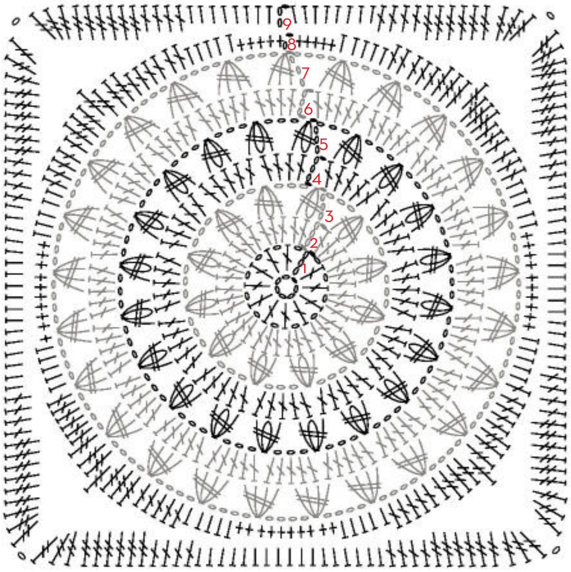
Border

Using 4mm hook, join White with a sl st in any corner.

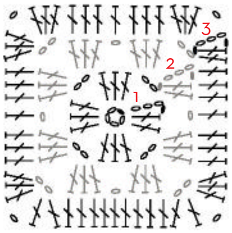
1st round 4ch, 3tr in same corner sp, miss 3tr, 3tr in sp before next tr, miss 3tr, 3tr in next tr, miss 3tr, 3tr in sp before next tr, * (3tr in join, miss 3tr, 3tr in sp before next tr, miss 3tr, 3tr in next tr, miss 3tr, 3tr in sp before next tr) to next corner, (3tr, 1ch, 3tr) in corner sp, rep from * 3 times, omitting final (3tr, 1ch, 3tr), 2tr

in same sp as 3tr at beg, sl st in 3rd of 4ch, sl st in next ch sp.
2nd round Using Inca Gold, 4ch, 3tr in same corner sp, * (miss 3tr, 3tr in sp before next tr) to next corner, (3tr, 1ch, 3tr) in corner sp, rep from * 3 times, omitting final (3tr, 1ch, 3tr), 2tr in same sp as 3tr at beg, sl st in 3rd of 4ch, sl st in next ch sp.
Rep last round twice using Fuchsia, then Aqua. Fasten off.

MANDALA SQUARE DIAGRAM



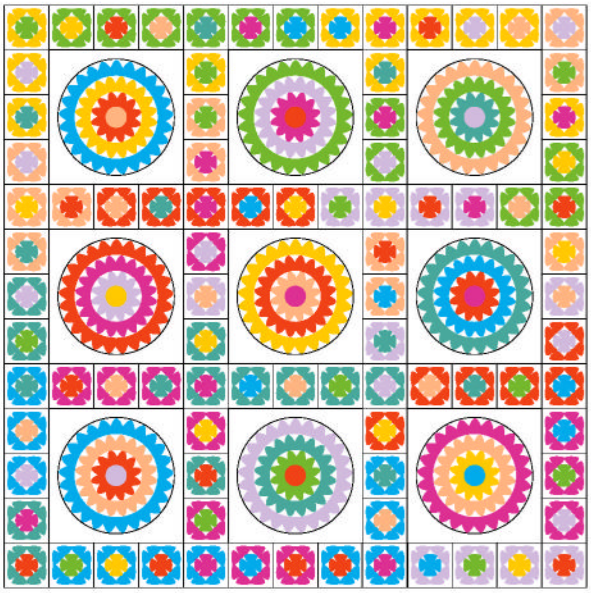
GRANNY SQUARE DIAGRAM



KEY

• = slip stitch (sl st)
○ = chain (ch)
+ = double crochet (dc)
T = half treble (htr)
‡ = treble (tr)
‡ = double treble (dtr)
= **Cluster A**
= **Cluster B**
= **Cluster C**
= **Cluster D**

MANDALA THROW ASSEMBLY DIAGRAM



KEY

☐ White
■ Mango
■ Fire
■ Inca Gold
■ Fuchsia
■ Lilac
■ Jungle
■ Aqua
■ Leaf

MANDALA SQUARE (Make 1 of each)

1ST COL.	2ND COL.	3RD COL.	4TH COL.	FINAL COL.
Mango	Fire	Inca Gold	Aqua	White
Inca Gold	Lilac	Fuchsia	Fire	White
Lilac	Fire	Mango	Aqua	White
Fire	Fuchsia	Lilac	Jungle	White
Fuchsia	Mango	Fire	Inca Gold	White
Fire	Jungle	Leaf	Lilac	White
Lilac	Leaf	Jungle	Mango	White
Fuchsia	Fire	Aqua	Leaf	White
Aqua	Inca Gold	Mango	Fuchsia	White

GARTER STITCH SCARF

Beginner Knitting

Measurements
Width (approx) 30 cm
Length (approx) 160 cm

Gather your supplies

PATONS FAIRHAVEN 100g balls: (9010 Endless Dusk Fleck) 5 balls. Other yarns may produce different results. Quantities are approximate and can vary between knitters. Ensure all yarn is from the same dye lot.

Needles and extras
1 pair 7mm knitting needles; wool needle for sewing in ends.

Tension
13 stitches to measure 10cm in width and 26 rows to measure 10cm in length over garter stitch, using 7mm needles. Correct tension is not essential for this scarf, but the yarn quantity and measurements are based on this tension.

Scarf

Using 7mm needles, cast on 40 stitches loosely.
NOTE To keep edges neat, change to a new ball of yarn 3 stitches in from edge. Ends can then be sewn through work following the garter ridge, avoiding the edge.
Work in garter stitch (every row knit) until Scarf measures 160cm from beg. Cast off loosely.

To make up

Sew in ends.

TEXTURED DOG COAT

Intermediate Knitting

Measurements

Sizes XS (S, **M**, L, **XL**, XXL)

To fit neck (approx) **15** (20, **25**, 35, **40**, 46) cm; **To fit chest** (approx) **23** (30, **36**, 45, **55**, 69) cm; **Finished back length** (at centre) **28** (35, **42**, 46, **56**, 61) cm

Gather your supplies

HEIRLOOM DAZZLE 8 PLY

100g balls: (6298 Leaf) **1** (1, **1**, 2, 2, **3**) balls.

NOTE If length is altered, yarn quantity may need to be adjusted. Use only specified yarn as others are likely to produce different results. Quantities are approximate and can vary between knitters. Ensure all yarn is from the same dye lot.

Needles and extras

1 pair each 3.25mm and 4mm knitting needles; 3.25mm **circular** knitting needle (40-60cm long); a **set** of 3.25mm **double-pointed** knitting needles or size needed to give correct tension; wool needle for sewing seam.

Tension

22 sts and 30 rows to 10cm over patt, using 4mm needles.

To work a tension square, using 4mm needles, cast on 33 sts.

1st row P3, * K1tbl, P1, K1tbl, P5, rep from * to last 6 sts, K1tbl, P1, K1tbl, P3.

2nd row K3, * P1tbl, K1, P1tbl, K5, rep from * to last 6 sts, P1tbl, K1, P1tbl, K3.

Rep last 2 rows once.

5th row P2, * K1tbl, P3, rep from * to last 3 sts, K1tbl, P2.

6th row K2, * P1tbl, K3, rep from * to last 3 sts, P1tbl, K2.

7th row P1, * K1tbl, P5, K1tbl, P1, rep from * to end.

8th row K1, * P1tbl, K5, P1tbl, K1, rep from * to end.

Rep last 2 rows once, then 5th and 6th rows once.

Rep last 12 rows twice, then first 8 rows once.

Cast off loosely.

Check your tension carefully. If fewer sts to 10cm use smaller needles, if more sts use larger needles.

Coat (beg at neck)

NOTE Wind off 2 small balls of yarn for working leg openings before beg.

Using 3.25mm needles, cast on **40** (52, **64**, 90, **102**, 118) sts loosely.

Beg roll neckband

1st row K2, * P1, K1, rep from * to end.

2nd row P1, * K1, P1, rep from * to last st, P1.

Rep last 2 rows until roll neckband measures **8** (10, **10**, 12, **12**, 14) cm from beg (or length desired), ending with a 2nd row, and dec **4** (0, **4**, 6, **10**, 10) sts evenly across this row. [**36** (52, **60**, 84, **92**, 108) sts]

Change to 4mm needles.

Place leash opening

Next row P1, **M1** purlways (p194), P**15** (23, **27**, 39, **43**, 51), cast off next 4 sts, purl to last st, **M1** purlways, P1.

Next row K1, **M1** knitways, * K3, P1tbl *, rep from * to * **3** (5, **6**, 9, **10**, 12) times, using Backwards loop method (p194) cast on 3 sts to right needle, P1tbl, rep from * to * **3** (5, **6**, 9, **10**, 12) times, K3, **M1** knitways, K1. [**39** (55, **63**, 87, **95**, 111) sts]

Beg patt

1st row (right side) P1, **M1** purlways, P1, * K1tbl, P1, K1tbl, P5, rep from * to last 5 sts, K1tbl, P1, K1tbl, P1, **M1** purlways, P1. [**41** (57, **65**, 89, **97**, 113) sts]

2nd row K3, * P1tbl, K1, P1tbl, K5, rep from * to last 6 sts, P1tbl, K1, P1tbl, K3.

3rd row P1, **M1** purlways, P2, * K1tbl, P1, K1tbl, P5, rep from * to last 6 sts, K1tbl, P1, K1tbl, P2, **M1** purlways, P1. [**43** (59, **67**, 91, **99**, 115) sts]

4th row K4, * P1tbl, K1, P1tbl, K5, rep from * to last 7 sts, P1tbl, K1, P1tbl, K4.

5th row P1, **M1** purlways, P2, * K1tbl, P3, rep from * to last 4 sts, K1tbl, P2, **M1** purlways, P1. [**45** (61, **69**, 93, **101**, 117) sts]

6th row K4, * P1tbl, K3, rep from * to last st, K1.

7th row P1, **M1** purlways, * K1tbl, P1, K1tbl, P5, rep from * to last 4 sts, K1tbl, P1, K1tbl, **M1** purlways, P1. [**47** (63, **71**, 95, **103**, 119) sts]

8th row K2, * P1tbl, K1, P1tbl, K5, rep from * to last 5 sts, P1tbl, K1, P1tbl, K2.

9th row P1, **M1** purlways, P1, * K1tbl, P1, K1tbl, P5, rep from * to last 5 sts, K1tbl, P1, K1tbl, P1, **M1** purlways, P1. [**49** (65, **73**, 97, **105**, 121) sts]

10th row K3, * P1tbl, K1, P1tbl, K5, rep from * to last 6 sts, P1tbl, K1, P1tbl, K3.

11th row P1, **M1** purlways, P1, * K1tbl, P3, rep from * to last 3 sts, K1tbl, P1, **M1** purlways, P1. [**51** (67, **75**, 99, **107**, 123) sts]

12th row K3, * P1tbl, K3, rep from * to end.

Last 12 rows form patt for rem (excluding inc).

Keeping patt correct and working extra sts into patt, inc one st (as before) at each end of next row, then in every foll alt row **0** (0, **2**, 0, **7**, 15) times. [**53** (69, **81**, 101, **123**, 155) sts]

Work **0** (2, **0**, 6, **0**, 4) rows.

Beg leg openings

1st row (wrong side) Patt **5** (5, **7**, 9, **11**, 13), cast off next **4** (6, **6**, 8, **10**, 13) sts, patt **35** (47, **55**, 67, **81**, 103) *including st already on needle after casting off*, cast off next **4** (6, **6**, 8, **10**, 13) sts, patt to end.

NOTE Both leg openings are worked at the same time using a separate ball of yarn for each section.

Next row With attached ball of yarn, patt **5** (5, **7**, 9, **11**, 13), with 2nd ball of yarn, patt **35** (47, **55**, 67, **81**, 103), with 3rd ball of yarn, patt **5** (5, **7**, 9, **11**, 13).

Cont in patt until leg openings measure **3** (4, **4**, 5, **6**, 7) cm, ending with a wrong side row.

Next row Using 1st ball of yarn only, patt **5** (5, **7**, 9, **11**, 13), **turn**, cast on **4** (6, **6**, 8, **10**, 13) sts, **turn**, patt **35** (47, **55**, 67, **81**, 103), **turn**, cast on **4** (6, **6**, 8, **10**, 13) sts, **turn**, patt **5** (5, **7**, 9, **11**, 13). [**53** (69, **81**, 101, **123**, 155) sts]

Cont in patt until Coat measures **11** (14, **18**, 21, **25**, 28) cm from leash opening, working last row on wrong side.

Beg back shaping

Keeping patt correct, cast off **6** (7, **9**, 11, **13**, 14) sts at beg of next 2 rows. [**41** (55, **63**, 79, **97**, 127) sts]

3rd row Sl 1, K1, psso, patt to last 2 sts, K2tog.

4th row Patt to end.

Rep last 2 rows until **29** (39, **45**, 57, **69**, 89) sts rem, then dec one st (as before) at each end of foll 4th row once. [**27** (37, **43**, 55, **67**, 87) sts]

Cont without further shaping until Coat measures **25** (32, **39**, 43, **53**, 58) cm (or 3cm less than length required to base of tail) from leash opening, working last row on wrong side. Leave rem sts on needle.

Body band

NOTE If coat length is altered, then sts in body band will need to be altered. Add or subtract 2 sts on each side of body for every cm of length added or subtracted, ensuring the final st number is an even number.

Using Mattress stitch (p194), join centre front seam from back shaping cast off to cast on, reversing seam for 2/3 of roll neckband.

With right side facing, using 3.25mm **circular** needle and beg at seam, knit up **38** (49, **57**, 61, **77**, 82) sts evenly along left side of body to needle holding sts, knit across sts on needle – dec one st in centre, then knit up **38** (49, **57**, 61, **77**, 82) sts evenly along right side of body to seam. [**102** (134, **156**, 176, **220**, 250) sts]

Join to work in rounds.

1st round * K1, P1, rep from * to end.

Rep 1st round 7 times.

Cast off loosely in rib.

Leg bands

With right side facing, using **set** 3.25mm **double-pointed** needles and beg at inner edge of leg opening, knit up sts evenly as folls: using 1st needle, knit up **8** (10, **10**, 12, **16**, 18) sts, using 2nd needle, knit up **7** (9, **10**, 12, **14**, 18) sts, then using 3rd needle, knit up **7** (9, **10**, 12, **14**, 18) sts. [**22** (28, **30**, 36, **44**, 54) sts]

Join to work in rounds.

Work 8 rounds rib as for Body Band.

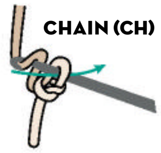
Cast off loosely in rib.

To make up

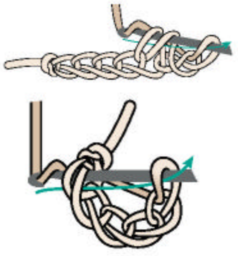
Work Buttonhole stitch (p194) evenly around leash opening to reinforce if desired. Fold roll neckband to right side.

Crochet STITCH GUIDE

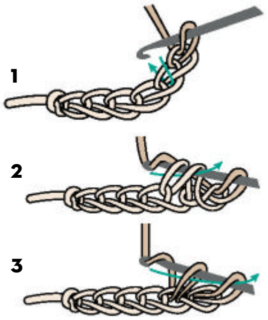
CHAIN (CH)



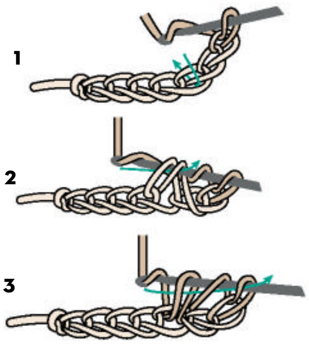
SLIP STITCH (SL ST)



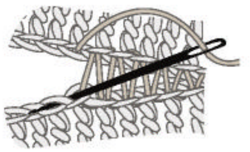
DOUBLE CROCHET (DC)



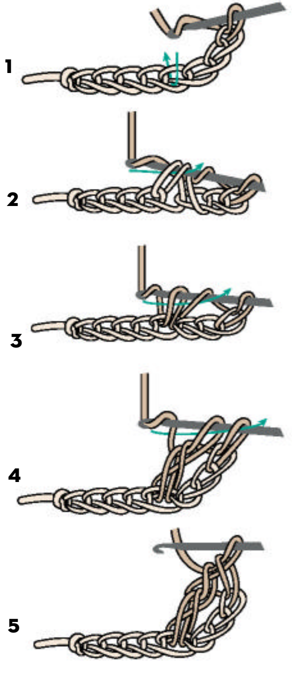
HALF TREBLE (HTR)



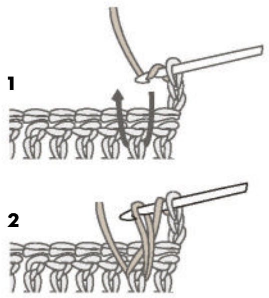
FLAT EDGE SEAM



TREBLE (TR)

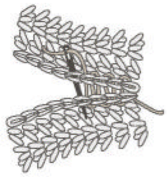


FRONT POST TREBLE (FPTR)



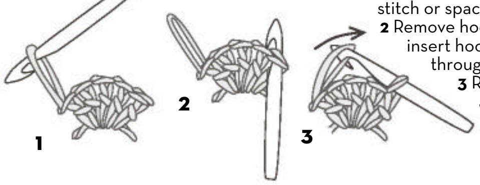
Yarn over hook, insert the hook (from front of work) from right to left round the post of the required stitch. Complete the treble as usual.

RUNNING STITCH SEAM



For a hidden seam – with wrong side facing, work under both loops of the last row of stitches.

POPCORN STITCH



1 After working 5 treble in next stitch or space, draw up the loop.
2 Remove hook from loop, then insert hook from front to back through first of the 5 treble.
3 Replace loop on hook and draw through top of treble, reducing loop size to normal.

CROCHET STITCH TENSION

16 treble in 10cm width

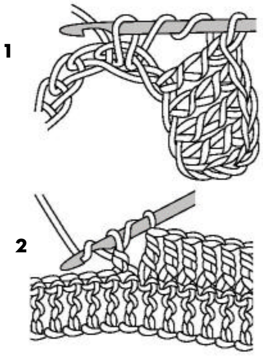
With tension square on a flat surface, check the stitch tension by placing a pin vertically into the fabric a few stitches in from the side edge. Measure across 10cm and place another pin. Count the number of stitches between them.

CROCHET ROW TENSION

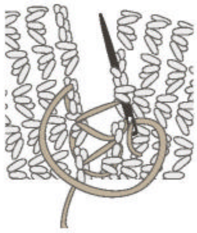
9 rows in 10cm length

To check the row tension, place a pin horizontally into the fabric a few rows from the upper edge. Measure down 10cm and place another pin. Count the number of rows between them.

DOUBLE TREBLE (DTR)

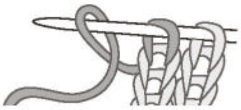


HALF MATTRESS STITCH SEAM

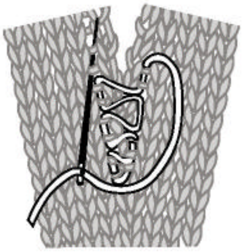


Knitting STITCH GUIDE

BACKWARD LOOP CAST-ON METHOD

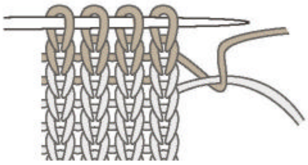


MATTRESS STITCH SEAM



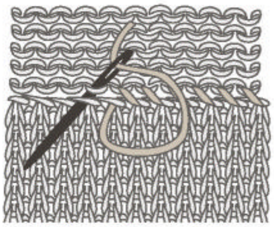
With right sides facing up and pieces side by side, insert wool needle from wrong side, between edge stitch and next stitch in first row. Insert needle from right side between same stitches on other piece then pass needle under 2 rows, bringing it up to front again. Insert wool needle down in same space that last stitch on first piece came out of, pass needle under 2 rows, bringing it up to front as before. Swap from side to side, always placing needle in same space the last stitch came out of. Do not pull too tightly – the seam should be as elastic as the fabric being joined.

CARRYING COLOUR AT SIDE EDGE

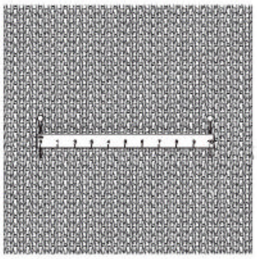


Do not break off colours when not in use, but carry loosely up side edge of work. Twist yarns on every alternate row to keep edge neat.

SLIP-STITCH SEAM

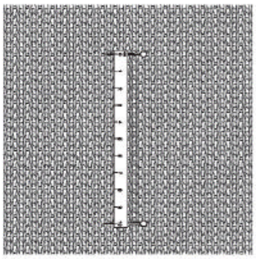


CHECKING KNIT STITCH TENSION



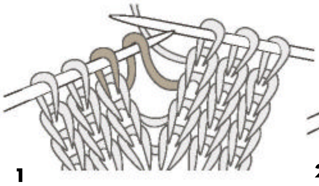
With tension square on a flat surface, check the stitch tension by placing a pin vertically into the fabric a few stitches in from the side edge. Measure across 10cm and place another pin. Count the number of stitches between them.

KNITTING ROW TENSION



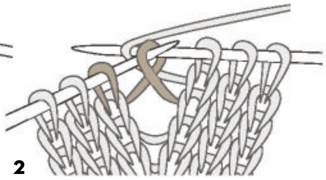
To check the row tension, place a pin horizontally into the fabric a few rows from the upper edge. Measure down 10cm and place another pin. Count the number of rows between them.

M1 - MAKE 1 STITCH



1

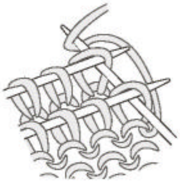
To make an extra stitch, with left needle, pick up loop which lies before next stitch (from the front).



2

Knit (or purl) into back of this loop. This will twist the loop and prevent a hole from appearing.

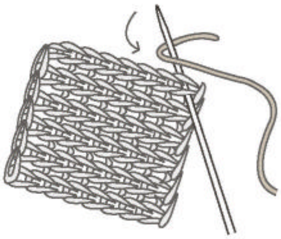
THREE-NEEDLE CAST OFF DIAGRAM



Hold needles together with points in the same direction. * Insert right-hand needle through next stitch on front needle and also through corresponding stitch on back needle, knit these 2 sts tog, rep from * once, then pass first of these sts over last st to cast off as usual. Continue knitting together one st from each needle until casting off is complete.

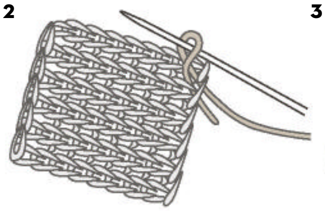
KNITTING UP STITCHES

1



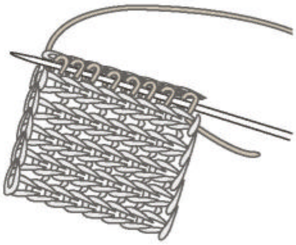
Insert needle through fabric 1 whole stitch in from the edge, wrap yarn around needle (as for knitting) and draw through fabric.

2



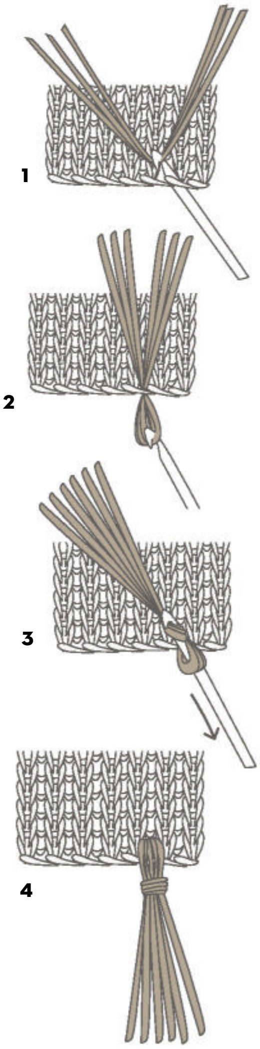
1 stitch knitted up.

3

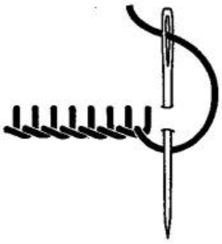


Repeat Step 1 until required number of stitches on needle.

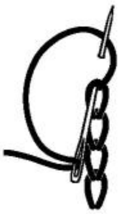
HOW TO FRINGE YOUR HANDKNIT OR CROCHET



BUTTONHOLE EMBROIDERY



CHAIN STITCH EMBROIDERY



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Knitting Special
INSIDE

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